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DRAMATIC MIRROR

(C) Lumière

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JOHN ANITA

EMERSON-LOOS PRODUCTION

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DRAMA—MUSIC—STOCK
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Sylvia Breamer

Gilda Varesi

Van Dyke Brooke

Flora MacDonald

Chet Withey

Lester Lonergan

Betty Blythe.

DRAMATIC MIRROR
PUBLISHED EVERY TUESDAY AND DATED A WEEK AHEAD
BY DRAMATIC MIRROR, INC., AT CAPITOL THEATER BLDG., N. Y.
MAY 13, 1919
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THE MIRROR

LOUIS R. REID, Managing Editor

Return of Marlowe and Sothern Proves Appeal of Theater — Goldwyn Enterprise — "Dark Rosaleen" and the Irish—Bryan the Newest Film Figure

JULIA MARLOWE'S return to the stage was merely a question of time and physical strength. No actress of her attainments and her popularity can possibly deny the insistent appeal of the theater long if she is physically able to meet it. It would be beyond human nature. True, Mary Anderson never "came back" professionally—but she did allay the craving of her soul by appearing as a sort of professional amateur. Julia Arthur might have remained in retirement—IF she had not always wanted to act again, and so accepted temporary financial reverses as the awaited excuse.

• • •

E. H. SOTHERN is unquestionably eager to return, though at the time he left the stage he was frank to say that he was wearied of acting and traveling and all the boredom of the oft-repeated repertoire. Without Miss Marlowe he probably never would have returned. Playing together so long these two have become mutually dependent, each upon the other. To either of them the classical repertoire is unthinkable as an individual ambition, and neither is particularly interested in the modern drama.

• • •

WHEN that memorable document is finally signed in Paris, and "the dove flies free" again, Czecho-Slovakia and Jugo-Slavia and all the other little countries will wake up to find themselves autonomous, but they should not be deluded into thinking that the end of invasion has come. The Goldwyn offices have just announced that their invasion of European territory will only begin with the signing of the peace treaty. With notable enterprise they are to be the first in the field of European distribution. Time and tide are generally reputed to wait for no man, but neither time nor tide has much on the American motion picture industry for acting promptly. One wonders what will happen when all possible territory is covered by American-made pictures. A vision rises of the giant industry sitting with its chin in its palm sighing, like Alexander, for more worlds to conquer. And after all, Mars isn't so far away.

• • •

IS it not safe to assume, however, that Goldwyn will not be alone in its race for the international sweepstakes? If we are not greatly mistaken there is a hum of activity at—well, let us say, No. 218 West Forty-second Street—in preparation for an extensive foreign invasion.

• • •

THE failure of the Spanish theater at the Park again emphasizes the truth of the statement that you can't fool even a public of aliens hungry for their native drama with inferior entertainment. This organization was plainly second rate, and the Spaniards were as quick to notice it as the Americans. Furthermore, as a novelty it did not compare with "The Land of Joy" and so suffered a double blow at its first showing.

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THE legal controversy over the "Fit to Win" picture is really one to decide if it is fit to win.

• • •

WITHOUT wishing to stir up anything resembling a controversy, we should like to hear from those playgoers who happened to be attracted to the Theater Guild's production of "Bonds of Interest" by the quotations of the advertisements suggesting that Jacinto Benevente's medieval comedy possesses "an appeal as general as 'Get-Rich-Quick-Wallingford,'" and is "better than 'A Tailor-made Man.'" Oh, Hazlitt!

• • •

THE nightly reception of play and players in "Dark Rosaleen," it appears, is largely dependent upon which Irish faction is in the majority in the audience. One night the entire performance will be played to applause that is frequent and generous, but not at all excited. And the next night there will be a series of wild demonstrations started in different parts of the Belasco theater that frequently threaten to "stop the show." The Sinn Fein boys are particularly pleased with certain sections of the dialogue, and the display of the Irish republic colors is always certain to stir up a considerable response.

• • •

AND now comes William Jennings Bryan to lend his personality to the screen. Reports have it that he will grace a film which is concerned with the merits of prohibition. The former war horse of the Democratic party is consistent at any rate. He has preached uplift through the gentle grape juice for many years. That he appreciates the publicity value of the screen is new proof of his zeal to convert. His followers, when under his spell of oratory, have often declared he would have made a great actor. Sans oratory he even exerts an appeal. Therefore, we await his screen debut with anticipation.

• • •

GEORGE TYLER'S experiment in Washington this summer will be watched with a great deal of interest by all other producing managers. It long has been the custom for the hesitant producer to arrange for a stock company production of a new play. Several of them, notably Oliver Morosco, with his Los Angeles company, and Henry Miller, with the organization he has been in the habit of taking to San Francisco each summer, have tried to arrange a series of trial performances of new plays. But none has previously gone so deliberately about the organization of a six-week season, with a new play a week, as Mr. Tyler. And none has stayed so close to home, which is greatly to the advantage of those players who will be a part of the experiment.

• • •

WHILE the long-sought "Peg o' My Heart" has finally reached the films, there is no mention of the sum paid for the rights. At one time $1,000,000 was reported to have been offered. Has the passing of time brought a decrease in value, or is a crafty publicity agent preparing a "follow up" story which will relate the commercial arrangements? Wanda Hawley, who has been selected for the title role, is given a remarkable opportunity. It means early stardom for her.

• • •

THERE is not much chance the Barrymore boys will elect to try a Shakespearean production before 1920-21. They will be busy enough next year with "The Jest," whether they head separate companies or continue as they are at the Plymouth theater. But if it happens that the Sothern-Marlowe return should inspire them to cast their doublets into the ring, what an interesting season it will be! With John as Iago to Lionel's Othello. Or John's Hamlet, with Lionel resting, or playing the Ghost, or Polonious. Or Lionel's Falstaff, with John as Hotspur. Or Lionel's Macbeth, with John resting. Or John's Romeo, to Lionel's Mercutio and some pretty child's Juliet.

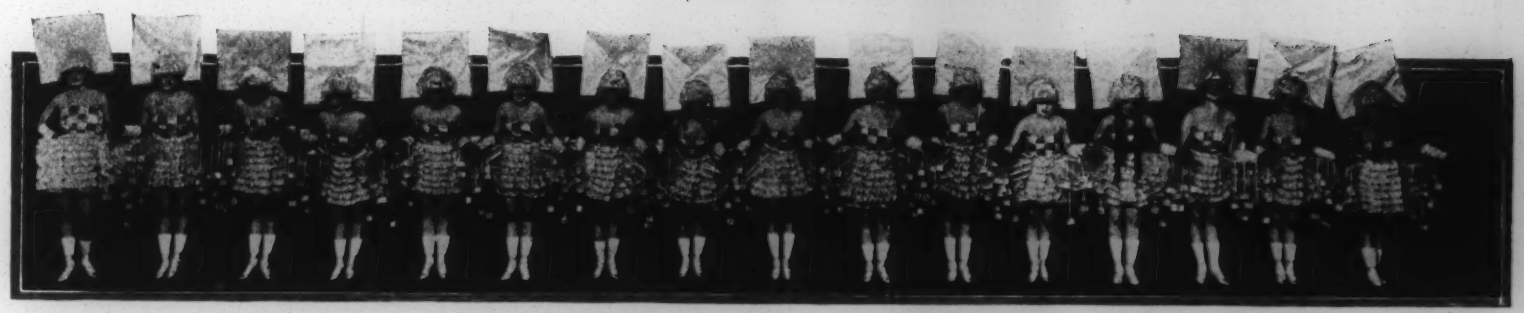
Three men in the same boat—all charmed by the smile of Mabel, the well known possessor of the room in "Up in Mabel's Room." Mabel is Hazel Dawn and the men are John Cumberland, Dudley Hawley and Walter Jones

Grace Fisher and Frederick Santley are doing a number in "The Royal Vagabond" and not playing Romeo and Juliet as might be suggested by the setting

SPRING SEASONING

Johnston

The shimmering cloth of gold costume is a perfect frame for such a beauty as Martha Mansfield in Ziegfeld's Midnight Frolic. Saying the gown adds beauty would be to admit that yielding the lily is an advantage



Sweet sixteen is represented by this group from "Monte Cristo, Jr.," sweet because they depict "sugar babies" in a song of that name and sixteen because—well count them yourself.

STANDARD THEATRE.

PERKINS TOPS

PERKINS TOPS

PERKINS TOPS

PERKINS TOPS

PERKINS TOPS

PERKINS TOPS

EXTRA MATINEE CHRISTMAS AT 2

NIBLO'S GARDEN

HAVERLY'S THEATRE.

LAST TWO WEEKS

CHRISTMAS DAY.

THE FUN

In the PULLMAN PALACE CAR

ACADEMY OF MUSIC.

DALY'S OWN THEATRE.

ABBEY'S PARK THEATRE.

EVERY EVENING AND POSITIVELY THE Lake

EMMET

IN THE

STATE OF IRELAND

EXTRA MATINEE CHRISTMAS DAY AT 2

FIFTH AVENUE THEATRE.

LAST WEEKS OF H. M. S. PINAFORE.

UNION SQUARE THEATRE.

BROADWAY OPERA HOUSE.

THEATRE COMIQUE, 514 Broadway.

TONY PASTOR'S THEATRE.

TONY PASTOR AND COMPANY.

JERSEY CITY ACADEMY OF MUSIC.

NOVELTY THEATRE.

ARNELL'S NEW THEATRE.

GEN. C. FRANCIS in HEAD TO THE WORLD.

The New York Mirror

A Journal Devoted to the Theatrical Management and the Allied Arts.

Issued Weekly at 12 Union Square, N. Y.

BY

The Mirror Newspaper Company

INCORPORATED.

Subscription.—Two Dollars will be sent by mail, postage free, for One Year, or Four Dollars for Six Months.

Advertisements.—The Circle The Week rates for theatrical companies, per week, $5.00; per month, $15.00. Professional cards, per line, $1.00. Special rates for the season. Address all communications, remittances and make all checks payable to the order of The Mirror Newspaper Company.

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12 Union Square,

A. W. Dingwall, Publisher.

NEW YORK, DECEMBER 27, 1879.

Announcements.

LETTER-LIST.

The New York Mirror has a Department for the reception and forwarding of letters addressed to the Professions and Public generally. Letters will be received and carefully forwarded daily, free of charge, each letter being duly stamped. Only such letters are advertised as require stamps, or where the address is desired.

Adams, Rose	Hobbs, F. W. (2)
Addison, Chas.	Hoffman, Josie
Byron, Oliver Doud	Hurley, J. F.
Bryant, Richard	Hurley, John
Bryant, Mrs.	Hyde, Mrs.
Carpenter, Ada	Hyde, Glenn
Carpenter, Edith	Osborn, Rose
Chapin, Edw. A.	Reynolds, J. F. (2)
Cowell, Sidney	Rowe, Sam Parsons
Cowell, Frank	Rowe, Chas.
Fenton, John	Smith, Lester F.
Fenton, Mrs. (2)	Sobrski, Fred.
Gaylor, Frank (2)	Sothern, Edith E.
Gardner, Kitty	Sanger, Frank
Grace & Wallace	Temple, Louise
Gilchrist, Alice	Turner, W. D. (2)
Hall, Charles	Vogel, Kate
Hamilton, James (2)	

What We Have Accomplished.

With its next issue the New York Mirror will have entered upon its second year. Without being a "brilliant success," it has prospered from the start. Each week from the issue of the first number has brought us a healthy increase in advertising and circulation, until now the enterprise is upon a firm footing; and the New York Mirror is more extensively read and quoted than any journal of its class on this side of the Atlantic. We have gained this position through hard work, and by making ours a strictly theatrical newspaper.

When the New York Mirror was first projected there was a gang of scoundrels known who were making the drathatic profession a field for depredations of the basest character. These operators published a sheet for the sole purpose of terrorizing the weak members of the profession, and scandalizing the most honored names on its roll. The underlying motive was gain. Age nor sex was spared, nor did they scruple to malign the dead. The vilest indecency that could be clothed in language without becoming absolutely obscene and attracting the attention of Comstock was printed in the columns. It seemed to exist and flourish, which it was resolved to discipline to their purpose. By unremitting exposure of the profession could be kept free from its baneful influence.

To publish a journal that ought to advance the interests of the Drama was the primary object of The New York Mirror. But in launch on the ordinary course followed in, and to destroy the power for evil, however vast their sway. In this task we have succeeded beyond our anticipations. Their sheets have been quietly and stopped. They still publish their foul sheet, but it is only a ghastly shadow of its former self.

The press have developed a manly, fearless spirit not exerted in it to rank injustice, gone of extinction, and honest brethren up two decently rules, it became to be the perquisites of the Clique, and quarrels, blackmailings and jealousies set in. It was our unpleasant duty to expose all this in our own name the press, but we hesitated to do discredited task. And now the Clique has longer hoard. The journal that survives it was publish in half a dozen rather of its former self.

Of course this gang fought us bitterly. Libel suits were taken and lost. They even attempted to encourage a weak manager to boycott us. But we kept on hewing them down. This season, there are hardened with, because the proprietors of the chief of the gang, who cast off his cure with cast contemptuous, in the estimation of the Clique, to what his expenditure. This year her record for standard with him the cream of poverty; this his gratitude on the one who washed his only piece of linen while he lay abed.

The Mirror has directed some hot shot at the Assassins. From the start we have opposed them, believing their influence to be baneful and in many respects a disgrace to the profession. True, nearly all professionals must have been customers at some time. But we have fought only the "public entertainment" features of insurance companies, and unanimously upon the field of "legitimate" endeavor. The managers of the professions protest their sanctions deign to notice, and in discussing preliminary information. The manager of to-day is the representative. He (or generally she) must have a widely-benefited debut. It is this glaring incongruousness that we have all along fought, and still continue to fight. The ranks of the profession must be ruthlessly cut, of course, but let it be done from the ranks of the novitiates. But, alas "Salem's lot Jobson" is a theatrical power now. Long "Shop" and keen work is what is required.

It is not merely our success to boast, but on the completion of our second volume, with such a satisfactory record to look back upon, a little exultation in that direction is, we think, pardonable.

Our success is completely secured.

The advertising columns of our paper show that the most prominent and reputable people use them as a means for reaching their patrons; we have a staff of representatives covering every city, town and village of theatrical importance in the United States; our circulation has increased in a steady and resolute ratio, until within the short period of a year we have attained the largest circulation of any strictly dramatic paper in this country.

With so much to be grateful for, the New York Mirror heartily wishes the profession generally, and its friends in particular, a truly, "Merry Christmas and Happy New Year!"

The Imminent Panic at the Park.

Again the danger of a panic in a theatre on fire has been averted through the calmness and self-possession of a large audience in the face of danger, the bravery of a policeman, and the composure of an actor. On reading an account of what occurred at the Park Theatre last Thursday evening, the thought that rises uppermost in the horrible reflection of what might have been. Had the actors lost control of themselves or shown symptoms of fright, or had the officer behaved otherwise than he did, a panic would undoubtedly have ensued, with terrible results.

Had a panic taken place at the Park Theatre, and even a small number perished, not only would the season at that particular house have been irremediably ruined, but the feeling of insecurity would have extended to the other theatres.

The Brooklyn holocaust, like other great calamities, has taught its lesson. The folly of the people who rushed headlong to their death has had its proper effect, and Thursday night, although an alarm had been given by a senseless idiot and the auditorium was filling rapidly with smoke, the people remained sufficiently collected to pass in an orderly manner to the sidewalk, reassured and quieted by the conduct of Emmet on the stage and the policeman in the auditorium.

Had the management not provided the extra exit upon Twenty-second street, all might not have escaped, as the fire broke out directly under the main entrance.

But happily no fatalities occurred, and credit is due to all concerned; to the officer for his heroism, Emmet for his coolness, the audience for its good sense, and Mr. Abbey for the precautions he had made for such an emergency.

PERSONAL.

Sothern—Paris Marie, Angele and Clarence have engaged Pitchikine with La Fille de Mme. Angot.

Rhoades—Two clubs in Louisville re-elected Miss Adele last week—the Pension and the Resident.

Hanlon—Dan Rarkins' legion of friends will be glad to learn of the success he is having on the shores of Albion.

Thomas—To a Washington correspondent Miss Kenna Thursday emphatically denies the report that she is to be married.

Wood—Gen. Fernando Wood gave a reception to Miss Thursby at his residence in Washington last Tuesday evening.

Bell—Lotta pays Gower upon a large increase at New York City. He also should, for she has raised the city heavily in prices past.

Eytinge—Our New Haven correspondent: "Fred Eytinge as leading lady has left an impression in the Rose that seem to be lasting."

Rogers—New Yorkers will find Rachel Sanger a pleasing addition to the Park Theatre company. She plays in Pardon next week.

Barrett—Walter played Harry Dawson in Bronson Howard's Wednesday afternoon, at Daly's, very creditably for the short time he had to study.

Sothern—W. E. Sheridan, who is now playing the Parson in The Dandies, was enthusiastically greeted at the Arch Monday night by his Philadelphia admirers.

"Pinafore"—Kate Girard in Elliott Dawn's latest work, Pinafore, begins a tour at Meriden, Conn., Christmas night. Those who have read the piece speak highly of it.

Grant—As Mrs. Diebel, frau of "Our German Relation," Dora Stuart is doing some fine character acting. In keeping the audience in high good humor she is second only to Gus Mosart.

Conyers—Marie Chester is one of the prettiest young ladies on our stage. She made her first appearance at Daly's Fifth Avenue Theatre, the school from which so many clever actresses have graduated.

The Green—The contest of leading lady players and lead actors should not be confined to foreign endeavors. A little judicious manipulation of the green here in New York would not be out of place sometimes.

Ames—The Sunday Times this week published an erroneous statement of the ages of the prominent actors, actresses and managers. The Times' statisticians must have been imbibing more freely than usual.

A Hint—Amateur actors and actresses should buy and read a book of plays prepared for them by J. Brander Matthews, and published by Appleton & Co. They should not fail to read the preface.

Spence—Joaquin Miller and Theodore Moss both dabble successfully in stocks. The experiences of the Poet of the Sierras in the far West has evidently not taught him that "bears" have claws and can scratch.

Langtry—At a Theatre and Dinner party given by the officers of the Queen's Army at Halifax, N. S., Miss Lenton Leighton was requested to play the leading role, in which she scored a complete success.

Monroe—The Colonel is engineering Newark, Ohio; five copies of the New York Mirror are said there to one of the Ohoal. We advise him to divide his dauncering in Chalibeathe with canvassing in Newark.

Hanford—The new member of Rindman's company, Miss Amelia Herbert, is an actress whose careful attention to her art is to be commended. During the company's sojourn over the river the Brooklyn press awarded her great praise, especially for her performance of Pompadour in Narcisse.

Rosenglade—Sydney Cowell bears a striking likeness to the irrepressible Lotta. Miss Cowell thinks she will have a play written, learn to throw a jimjh, kick up her heels, and beam a little, get an agent, call the whole thing an "Entertainment Party," and set about making dates and a fortune.

Mapleson—Signora Majeroni has been engaged to replace Emily Rigl as the artist's model, Francesca da Rimini, in The Galley Slave, commencing next Monday at Haverly's. The lady is a thorough artiste, and it is thought she will score a decided success in the part, as it is admirably suited to her talents. She will remain with the company the balance of the season.

Granville—Curtis Granville, who will be pleasantly remembered as the star in the spectacular play of Ahasuerus, and who went to the mountains of California to regain her health, has made a reappearance in San Francisco, after an absence from the stage of over three years, and scored an immediate hit. She is said to be more beautiful than ever.

Filkins—Manager Haverly is fortunate in possessing such an able lieutenant as Bob Filkins. The wardrobe of the Juvenile Pinafores went up in smoke at the little blaze at Port Huron, Mich., on the 18th. On the following night Bob telegraphed to his chief from London, Ont.: "Hired all the sewing-machines in the town, made wardrobe, and opened show at 8 o'clock to a big house." Mr. Filkins will never want for a job where "push" is the qualification.

Payne—Kepler's cartoons are attracting much attention this week. He has happily of his characters with that prominence for grotesque, and features that was dragging the chief into disrepute.

Rosencrantz—The vaudville Sydney has manufactured themselves. His work possesses this merit: It has not been written out to prose by a German with an imperfect knowledge of English, and then re-written in rhyme by a native with no knowledge of the language of the original. Those notes of the poetic are lost, as the translator is at home in both languages, but a reproduction of a funny character, and did all the work himself.

Terrissima—Lena Tottenham has proved to be a most attractive soubrette, possessing a beautiful voice with no extensive compass and many accomplishes qualities. Her performance of the hoydenish, mischievous Tim, the 15th Vendee, is a really clever piece of work. She is sparkling, personally magnetic and attractive, and her German extract jaunt greatly to the charm of her natural voice. Miss Tottenham starts out these under a new management, and, with proper direction, she will no doubt meet with great success in the future.

Abbatte—Our first page is ornamented this week by an excellent picture of Miss Maud Abbatte, who is now traveling as leading lady with the Abbatte Fun combination. Aside from the talent and ability she possesses as an actress, she is personally one of the most cultivated and refined young ladies that graces the stage to-day. The daughter of an artist, she shares her father's esthetic tastes and love of the beautiful in nature as well as in art. The out-of-town press speaks of her efforts with generous praise, and we trust she may be seen before long again in New York in a play that will give her the opportunity to do ample justice to her talents.

PROFESSIONAL BOUNCE.

—Steele Mackaye has closed his traveling season.

—Emmet will leave the metropolis about New Year's.

—The Very Merry Mariner is Sydney Rosenfeld's version of Serenade.

—Mrs. S. Macauley will travel with her husband the balance of the season.

—The report that Robert McWade has broke up for the season is untrue.

—Marstark's "melancholia" closed Hall's (N. C.) Opera House for two weeks.

—Mrs. Candee's Juvenile Pinafore disbanded at Erie, Pa., the other day.

—Owing to light business the Metropolitan Theatre, Louisville, closed on the 15th.

—Barrett thinks that Yorick's Love is good for a hundred nights' run in New York.

—The salary list of Abbey & Hickey's Pantomime company will reach about $2,500 weekly.

—A play written by two of John T. Ford's daughters is on the boards at Pa's theatre in Baltimore.

—Andy McKay is going to take the management of the Globe (old Dutch) Theatre in New Orleans.

—The opening of Steele Mackaye's Madison Square Theatre is set down for January 12. (Unofficial.)

—This season has been propitious in more respects than one. Cupid and Hymen are doing a good business.

—The employes of Fox's (Standard) Theatre have filed claims with the Sheriff amounting to the of $3,000.

—The Kirkby's Black Crook is at the Newark (N. J.) Opera House, and of course is having holiday business.

—Deception is the name they have given Forget-Me-Not, that is to follow Enchantment at the Boston Globe.

—Haverly's Mastodons played in Bradford, Pa., 18th and 19th, to an average of $600 each performance.

—Literary people who have read it pronounce Minnie Cummings' new play one of sterling worth and emotional strength.

—Kitty Maxwell, formerly a prominent member of the Soldene troupe, is now attached to Daly's company in this city.

—E. F. Thorne has had a new play written for him by John Habberton, author of Helen's Babies. It is entitled Deadwood Chimes.

—Edgar Fawcett's new play, which will be produced after the run of French Flats, at the Union Square, is entitled A False Friend.

—New Orleans advices state that "musical organizations" have not been doing well in that city this season—that is, the majority of them.

—A clause in the license forbidding females to appear on the stage, has knocked the variety business into a cocked hat in Dayton, Ohio!

—Wallack's Eastern trip, which was said so, much of and about, was a disastrous failure, and after the second week all dates were cancelled.

—Tony Denier's Pantomime is filling Christmas week at the Academy, New Orleans; Buffalo Bill at the St. Charles; Ada Cavendish at Hall's.

—Heidelberg has gone so crazy over it that the new theatre at Jeffersonville has been named Pinafore. It is a variety house, and was opened 20th.

—The theatre at Port Huron was destroyed by fire on Friday last. The wardrobe of Haverly's Juvenile Pinafore was destroyed, involving a loss of $2,000.

—A rumor to the effect that J. H. Haverly is looking for a site for a theatre in Pittsburg, has set the real-estate owners of that city to rubbing their hands.

—Steele Mackaye assumed the part of Lord Travers in An Iron Will, last week in Albany, replacing H. T. Ringgold, who left to attend the funeral of his mother.

—Poole & Donnelly send a company to Paterson Christmas Day, playing The Streets of New York. Charles R. Thorne is the Badger, and Marie Booth plays the heroine.

—Courtaldy, the new comedy by J. M. Byron, has made a hit at the Court Square in London. It is now being rehearsed at Wallack's, where it will shortly be produced.

THE WEEK AT THE THEATRES.

Strange to say, there is not a single novelty on the boards this holiday week. The pieces that are running have many of them met with such gratifying success that other attractions are postponed till later. Business is generally good, and promises well for the succeeding two weeks. New pieces are in preparation at the Union Square, Wallack's, and the Park.

Clarke's Hearts of Steel now runs more smoothly than it did; the horse makes its jump every night; the soldiers show themselves at the proper times; the people are up in their lines—and there is some hope in the hearts of Gilmore and Commodore Tucker. The piece may run a fortnight longer. There is some talk of reviving The Black Crook. Spectacle is generally acceptable at Niblo's.

Pinafore still draws fair-sized audiences to the Fifth Avenue, where The Pirates of Penzance, (Gilbert and Sullivan's latest production, is in active rehearsal. Technically, the product performance of the worn-out opera is the best that has been seen in New York. The entire production is an almost perfect example of what good stage management will accomplish.

The Galley Slave continues on its way at Haverly's, and, with few exceptions, has been considered with unusual favor by the press. A few carping critics—the discontented Dundreary of the press—have found fault and grumbled as they generally do, but the verdict of the public has been final, and that is, that Shirley Campbell has written one of the strongest melodramas of the times.

Saturday night "Solid Sleep" was produced for the first time in America at the Thalia Theatre, and met with instant marks of genuine approval. Songs and dances are introduced, varying the fun of the farce—for it is little more—and furnishing a pleasant relief from the fast continuing fun. The play is lively, pleases the German theatre-goers, and is booked for a run.

Sunday night the Hagbourne company sang the "Chimney Corner" for the second time, and furnished after-ward a miscellaneous concert. This week closes a season that has not on the whole been profitable, although Mattson's arrival has done much toward pulling up the latter half. We shall have no more Italian opera until the advent of Gerster-ardt at Booth's Jan. 19.

Authors continue to pour business at the Grand Opera House. The star has no draught whatever upon the West-side. The bill this week includes Brother Sam and Dandreary Married and Settled, in both of which pieces Mr. Sothern does some of his very clever acting.

Frank Fiske shows no disinclination to the nightly attendance, and "standing-room only" is a sign quite frequently seen outside the box-office of the pretty Union Square theatre, of A Fool's Paradise and Fernandez, lately. Let, coming to present indications, Frank Fiske has still an extended run in prospect.

Estelle will be commenced by the delightful English comedy, Old Heads and Young Hearts, Wednesday night at Wallack's. Estelle was found to have humiliated drawing power in bridge over the time Bill Cheatley, (Byron's comedy) was to get ready.

This is the last week of Emmet's engagement at the Park—an engagement that has been most successful, previously. Next week Fabius, the Boston success, will be played for the first time in this city.

The Princess Toto is not drawing the houses it deserves as the funniest and quaintest comic opera that has been introduced to us this season. It will be withdrawn shortly, as other novelties are in preparation.

Mr. Daly has dubbed and is rehearsing A Royal Middy, otherwise The Seventeen. The music is very catching, and the libretto, according to Daly's traditions, very funny. An Arabian Night sustenance to good business.

Tony Pastor has engaged an exceptionally good company for the holiday week. There is assuredly enough of variety talent in the company to furnish one of the best entertainments ever seen at the house. It is noticeable, too, that Mr. Pastor never permits a word on his stage that can offend the listing, while the entertainment offered is most respectable. Preparations for the enjoyment of the little folks have been made by the introduction of Prof. Parker's Dog Circus, by which is shown a series of acts that will please the children immensely; then there are the Royal Marionettes, manipulated by Prof. John Pell, who will present Humpty Dumpty on a diminutive scale. The pantomimic elite will introduce Tom Sayers, London vocalist; the Lawrence Sisters, trapeze feats; Bryant and Hoey, the great musical men; the Wesners, comic and ball players; the favorite Wynn Twin Sisters, in comedy-sketches; McCarthy, the famous dialect and Chinese actor, in a musical act; Ed Byron, mimic; Tony Pastor and his stock company.

There is not an entertainment offered in the city that could add to the general festivity of Christmas-time to a greater degree than the Mulligan Guards' Christmas, as performed at the Theatre Comique. The preparations to procure seats early is necessary, however, as the success of Harrigan and Hart has become permanent, and their patrons are not at all slow to show their appreciation of the efforts made by the artists engaged in the production of the unusual acts and specialties which can only be seen at the Comique. The management promise a great show and give just what they advertise. Dave Braham's new songs, as sung by Ed Harrigan and the company, are irresistible, and the Mulligans (Guards do their "thirds are on Parade" in admirable style. Johnny Wild, Billy Gray, Tom and Fox and other favorite comedians make the house ring with their absurdities, and will give a rousing return matinee both afternoon and evening on Christmas.

THE USHER.

Many actresses have the unalterable idea fixed in their little heads that a critic's adverse comment is prompted as a very general thing by personal spite or enmity. A lady called at the office the other day and asked me why THE MIRROR had attacked Miss Jarbeau in its issue the past fortnight; and said that Miss Jarbeau felt very much cut up at the treatment she had received at our hands, and that our course was injured and unfair from any point of view. It is, I believe, a long-established fact that a woman who is "in a state of mind" is not easily to be mollified. Thus was the case with our visitor. She contended she had not seen Miss Jarbeau act or heard her sing, but the severity to which the journal was a sufferer (possession of the admiration of the crusted everywhere.

To this lady, and to others who think as she does, let me offer a few words explanatory of the motives that have appeared in the New York MIRROR. First reason: The writer believes that Miss Jarbeau has not enough ability to satisfactorily fill the position she occupies in the Standard Theatre company. Her singing and acting at Wallack's and Daly's have clearly demonstrated this. Second reason: The press, with very few exceptions, agrees with me on our estimate of Miss Jarbeau's abilities. Third reason: If the duty of Miss Jarbeau is to interpret in all the realm the comic human sentiments in shadowgraph, and just as long should we tell the truth. I do not forget Miss Jarbeau's native and original performance of Hebe in the burlesque of Pinafore, but I do remember that she deserted HER in the very middle—and it is the truth, for it was never approached by those who came after her. I hope to have a chance to appreciate her in some other light part in the near future.

I think a Jarbeau quad, even though it comes at Christmas-time, when everyone is supposed to forget the cares and troubles of life, is not inappropriate, and I take advantage of the opportunity to mention a pet project that I have before many months may be consummated. In New York there is no provision made for the care of sick actors. When, as is frequently the case, we read of some poor fellow dying, where careful nursing and proper medical attention might have saved him, our sympathies are aroused, and a number of people in the immediate vicinity are ready with their purses to contribute toward alleviating the woes. But the unfortunate often comes to him. My idea is somewhat in this wise: Let those within the gates of the Rialto agree to give one night a month, and let that night be known as the benefit night of a fund to care for any hospitable actor who should be stricken suddenly by misfortune, who are really needy and who, by reason of obtaining good salaries, do not come within the pauper category. It would not require much labor to thoroughly establish such a fund, and the benefits of it would accomplish great good were invaluable. Should the project meet with favor, I am sure THE MIRROR would be glad to receive suggestions and give space to a practical discussion of its advantages.

I noticed a card last week from the late Mr. Davey's partner and executors to the effect that the contracts made by the late manager would be carried out in all cases. But Fanny Davenport does not look at it in the same way. She writes as follows: "Mr. Davey's death cuts my contract, but I believe his executors are going to try and call it still good, which is impossible. I am ready to accept this reconciliation, come and call, but I am not willing to keep a contract made more from the feeling of gratitude I owed Mr. Davey than from business advantage to me; but now he has passed away it is voided. There is no doubt that death under such circumstances releases all agreement of this kind, and unless Miss Davenport desires to renew the contract with Mr. Brooks and the executors she is perfectly at liberty to make whatever other arrangement she chooses. The debt of gratitude to which the allusion refers is to the kindness she received at the hands of the deceased manager when she was recovering from the effects of the accident that disabled her in Detroit two seasons ago.

I see that Dan Rice has been "converted." What was it that Josh Billings said, that "a man began to preach morality after he had worn out his vices, or his vices had worn out him." Has Dan brought such reproach on his profession as to feel impelled to do penance? I hardly think so. Do you ever expect that these "conversions" generally endure a week after he has passed the mourners? And how from the other ore is from them? We never hear of a tight-rope walker or dancer being "converted." A year or so ago I met a retired pugilist and dance-hall proprietor, who had come to New York to have his "reminiscences" published. Unfortunately for him, he died before the work was ready for the press, and so forth and five ways. He knew he could draw crowds on his old stamping-ground in the oil region. And there he is now, preaching on the banks of a stream where once he had mowed a space large enough between two contending factions to allow the contortions of both. I've no doubt he's doing well.

The many friends of Mr. James Horan (Hearts of Oak) will regret to learn that deep misfortune has overtaken him. A suit is now pending against the author of his play, and one was threatened for the members. It was also said that Mr. Horan had changed the name of the piece. We hope to say never have the misfortune to lose the baby. There is grave danger, however, for there is no baby offered to the company. The "juvenile" is specially engaged—or, rather, borrowed—at each stand. I never believe in less a hundred years than one of the important roles should be mislaid. Mothers have not hearts of oak, but they have claws of steel.

Neil Burgess' Widow Bedott is the "greatest effort of his life." I went over the other night to the pretty Novelty Theatre, in Williamsburg, to see him, and found a large audience assembled. A Williamsburg audience is generous with applause where a performance is worthy, and that night the people stamped and laughed like so many sand-bags. I don't blame them. I chimed in the laughing myself. I couldn't help it. Burgess, as the Widow, was extremely humorous. The quiet wit and humor of the subsidiary dialogue fitted the subject to the accomplishment. The chief's facial expression, the queer things that were said and done—that was what aroused my risibilities, and I had to drink three glasses of hot lemonade (warmed with whisky, not water and the pure juice of the Mediterranean fruit) before I could revive myself sufficiently to cross over the river.

A disease the symptoms of which are an abnormal development of the gall, a rapidity of the muscles of the face, and a fixed glare of the eyes, is assuming alarming proportions in New York. The mind is also somewhat affected. Those afflicted have the delusion that they are entitled to the freedom of the city. They haunt the theatres, the restaurants, the hotels, the saloons, the reception-rooms of the journals, etc. The disease is said to be contagious. Over a thousand cases in an advanced stage of development were found in the vicinity of the Park Theatre on Friday night.

Schoolkeeping is not profitable in New York. At least not with the young men who tackled me the other afternoon in front of a theatre for a loan of fifty cents for a glass of rye-and-rock. He said he had slept part of the night on a bench in Central Park, and that he felt in fact "like a dog." I had to refuse him, as I had but a dime left, and that he wanted the use of the money. This man has been connected with a number of the prominent papers, and is now endeavoring a weekly publication. He should spend it investing in conversation with Wendell Phillips on the conditions of the press.

The other night I noticed W. H. Rossi (husband of Adah Richmond), Hopkins Tilla, Blanche Cornell, Ethel Leonard, Fraser Rogers, Harry Wilson Hall, and J. C. Kemper (now at the Theatre adjoining Barnum's). We may look for several parties on the road with the opposite destiny. Let us see.

Harry Allen says they are experimenting with opera on the street-cars in Philadelphia. If they are found not to be too fleet or too aristocratic, the innovation will take immediate effect.

Successful People.

The Troubadours make clear about $60,000 a year. Their expenses are comparatively light, while their terms are quite high. But they seldom make a bad stand. They are peculiarly fortunate in having an opportune opposition which are about broken to pieces. The Rice band carried to Texas on the commercial-ruin plan, about five years ago, and at the same combined of Ed. Rice's wife and child (Katie Wilson), John Wild and wife (Hattie Mathews), Nate Salsbury and Frank Mordaunt, and even their agent, Charles Crowe, are to receive a percentage in addition to his salary. With the exception of the Hanlons, the original organization is maintained. Their first two years were a series of ups and downs, and their future at times seemed as fraught with uncertainty that on several occasions they were on the point of disbanding and accepting stock engagements—as is ever always open to them. The present season is the best in the history of the company, and dates from the spring of 1877. From that time it has been steadily upon the money and dividend until now it is judged that the Troubadours are worth nearly $30,000 each. This will not appear exaggerated when it is borne in mind that the company is drawing 60 per cent. of the gross receipts, and play to about $6,000 a week—and this for forty weeks in the year, with expenses scarcely worth mentioning. No, the reader may rest assured that the figures are correct.

Pat Gilmore is another little party of lucky ones. Nat Goodwin, Eden Westbrook (Nat's wife), Jessie Westbrook), and an "old man" and "singing lady" complete the party. They make a small fortune last season, and are doing as well as their predecessors. Nat gave Mr. Wolf of Boston $6,000 for a play, and made $17,000 on it the first season. John Warner, the business manager of the Frolicsome, receives $100 a week and all expenses—a larger salary than is paid any other individual in the same capacity. The Frolicsome bobtails to clear from $60,000 to $80,000 this season.

Minnie Palmer's Rooseling-School (seven people) has struck it rich. It has just started on the road, and is meeting with great success. Their opening was in Boston two very large, and the party has been engaged for a return visit of four weeks. Minnie Palmer, the "bright particular star," is the owner of the piece and controls the business. Messrs. Scanlon and Davenport have a salary and a per cent. of the profits. Time in January is taken up in Chicago and Cincinnati.

John F. Smith's Tourists in a Pullman Palace Car (nine people) is a larger and more expensive organization than any of the above. John F. Smith, William Mandeville and Mr. Key are interested in the property, which is very large. They have played to some money this season, but their terms are similar, organization in the first season and should the average continue, the party will have $50,000 as the result of a year's work.

"Blanked" on Silsbee.

A Syracuse youth is so "stuck on" an Elmira girl that he will take all the cash in the town to serve him. Minnie's Boniface dropped through the town last week, and the custom-punch pushed forth in the following shape in the Sunday Times:

Oh! all the rage
Upon the stage
Now commands no spelling;
But minnie mash,
Minnie gush,
Minnie every thing.
Minnie Palmer's way of smiling,
And oh her eyes!
Her pretty eyes,
The public fondly charmer!
Its simple power
When they look down
On you, or on Minnie Palmer!

Col. Fiske's Quick Escapade.

That was very quick work that Col. Robert Fiskin did last week, after the Port Huron fire. The wardrobe and scenery of Haverly's Juvenile Pinafore company was totally destroyed in the conflagration. It was necessary that the performances, as advertised, should be given the succeeding night in London, Ont. Col. Fiskin procured cloth and materials as soon as the storm were abated in the morning, and telegraphed them to London to have a scenery duplicated in the machines and operated in readiness on the arrival of the company. During the journey of thirty miles everybody, from the manager himself down to Tommy Tucker, the Midget, worked like beavers, cutting, sewing, basting, stitching, and fitting. At night o'clock everything was ready, and the curtain was rung up on time, the entire wardrobe having been replaced in twelve hours. Everything that Haverly is connected with seems to possess the happy quality of surmounting and conquering all interposing obstacles.

The Juvenile Pinafore is rapidly reaching all its infantile rivals. Murphy's Baby Pinafore closes this week; Lotton's Juvenile company finish Christmas night; Mrs. Conover closed at Erie the other day. This leaves the field entirely clear for Haverly's precocious young ones, who will then be the only attraction of the kind on the road. They have been booked in every town and C. H. of importance in their flitting dates for them for the balance of the season.

"Fabius."

Shirley Campbell's new play, Fabius, will be produced at Abbey's Park Theatre in this city on Monday next. The Boston critics speak of it as a good success and give its author an unusual meed of praise.

The story of the first play of a young man engaged in newspaper life. Mr. Campbell has evidently drawn the materials into a readily interesting form. Fabius is a well-observed drama. It has some amusing situations, many really brilliant and witty scenes, and it ought to have a long run in Brooklyn. Mr. Abbey's company is a strong one. It includes Mr. and Mrs. Drew, Miss Rehan and Phoebe Davis in the leading parts. They were well received in Boston.

A Guest From Minnie Gwynnington.

TIMES NEW YORK MIRROR:

DEAR SIR:—An article has been published in several papers through the country, connecting my name with that of Pat Rooney. I can happily state that it does not contain a word of truth. My only knowledge of Mr. Rooney, excepting seeing his name in the papers, is simply this: As I was leaving the depot at Cincinnati, Ohio, after the performance, I was accosted with twelve trunks on the check of my manager. Desiring to get my personal baggage for extra baggage, I asked the clerk of the hotel where the general ticket agent could be found. I was informed that he was not in, but that Mr. Rooney, the ticket agent, had made $17,000 on it the first season. Mr. Rooney, the business manager of the Frolicsome, receives $100 a week and all expenses—a larger salary than is paid any other individual in the same capacity. The Frolicsome bobtails to clear from $60,000 to $80,000 this season.

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Oh! all the rage
Upon the stage;
Now commands no spelling;
But minnie mash,
Minnie gush,
Minnie every thing.
Minnie Palmer's way of smiling,
And oh her eyes!
Her pretty eyes,
The public fondly charmer!
Its simple power
When they look down
On you, or on Minnie Palmer!

—Aggie, a Southern belle and heiress, will be the emotional role essayed by Minnie Cummings, in her new play, Suppose. Miss Cummings, a colored slave to Aggie, a comedy character part, will probably be played by Jennie Yeamans.

—It is rumored, on very good authority, that Ellen Beaumont, after January 1st, will again have control of Booth's Theatre, Baker Aiken, the present owner, will be a silent partner. A new stock company, it is said, will be engaged.

—There is some prospect of the entire Philadelphia Chestnut company (which includes some of the finest acting talent in America), appearing at Haverly's Brooklyn Theatre in Rosedale's Dr. Clyde, after the play has finished its run in Philadelphia.

—Minnie Cummings will soon become a star under the responsible management of Frank H. Gazzolo. Miss McIlvaine, and J. L. Tooker, Thorp, George McIlvaine will be engaged. The play, A genial company will be engaged. The play, A genial company will be engaged. The play, A genial company

ONLY THE OLD THEATER IS IN A DECLINE

BY LOUIS R. REID

Comparison of Stage of 1879 With That of Today Shows Similarity in Character—Even The News Is About the Same

NO authoritative chronicle of the theater in America can be written without stating solemnly that the stage is in a decline. A glance through histories of that picturesque period of forty years ago when Union Square was the Rialto discloses frequent recourse to pessimism concerning the theater. The spirit of uplift even then was strong in the land, though the professional highbrow had not yet made his appearance and drama leagues, New Republics, little theaters and the art-for-art's-sake cult were quite unknown. "The Amazonian March" in "The Black Crook" exerted a strong appeal, the popularity of variety, burlesque and minstrel shows was unquestioned, exhibitions of freaks attracted the multitudes—all powerful indications that the theater was doomed to disaster.

Stage Had to Be Rescued

No thought was given to the influence of Booth and Daly and Wallack and Modjeska in the theater. The stage world had to be rescued or rather condemned with a tear for "the old times." Coming on down through the decades the persistence of theatrical pessimists has been manifested time and again, and today there continues a sanctimonious conviction that the stage is fast on the way to the dogs. Undoubtedly this feeling will be reflected forty years from now in a world which will have given thorough test to a League of Nations and a globe-encircling prohibition wave.

Playhouses may come and go, styles of plays may change, the Rialto may advance to Columbus Circle, but the shadow of depression will continue to hang over the horizon of the theater.

Therefore before proceeding upon a historical path we must be consistent. We must state with suitable authority and force that "the theater is in a decline." We have no Booth, no Daly, no Wallack, no Modjeska today to keep the bright fires of art burning. Revues and revues allure us on every hand with their girls and their color effects and their jazz music and their girls and their jokes a la minute and their impressionistic scenery and their girls. An obvious melodrama, a boudoir farce, a drawing-room comedy give variety to the menu. But the menu discloses no substantial dish. The tired business man who never seems to tire of revues sits enthroned in the heart of the commercial manager.

Optimism Around Corner

And yet just around the corner there seems to be a faint echo of a small voice—a voice cheery and gay—that Hopkins is abroad in the land, that Sothern and Marlowe are returning, that Urban and Jones and Platt are here and there with their knowledge of color and tone and perspective, that America does musical comedy better than any other nation, that there is a family af actors named Barrymore.

We pay no heed. We still insist that the theater is in a decline and we continue to ask screechingly in magazines, "What is the Matter With the Stage?" As a consequence of this confusion of opinion we are in a way responsible for the development of the cut rate ticket office. We have bellowed so loudly of the disastrous condition of the theater that many people have believed us and have turned to motion pictures for entertainment salvation. And there comes into power a Joe Leblang with a plan to lure the people back to the playhouse by offering entertainment at bargain prices.

Kiralfy and "The Black Crook"

But here it is May, the month of poets and new playwrights. Would it not be appropriate, after all, to don the spectacles of illusion and declare that Kiralfy's in his heaven, all's well with the world—of the theater. And if we begin to compare the theater of today with that of forty years ago we must pay sincere acknowledgement to the influence of Kiralfy. He it was who kept glowing the youth of our grandfathers. He produced "The Black Crook," the first elaborate girl-and-music show to be presented here, and thereby started the long procession of similar entertainments with which the last four decades have been crowded.

The original production of "The Black Crook" was made in 1866 but an elaborate revival of it was staged March 6, 1879—the year in which THE MIRROR made its first appearance.

The Herald's Review

In a review of the revival the New York Herald described its attractions as "acrobats, skeletons, demons, and, above all, and most frequently, shapely ladies in delightful profusion and in the rudiments of tropical clothing. It is due to the management at Niblo's to say that the danseuses, fairies, sprites, coryphees, have been selected with excellent judgment, and that what the dresses lack in quantity is made up in elegance and tastefulness. The piece is certainly in for a long run."

That model of criticism can easily be applied today to a "Follies" or Winter Garden production. Indeed, it can be used word for word with the exception of "skeletons," "demons" and "sprites." These are no longer ingredients of extravaganza.

New York in proportion to its population had as many theaters in 1879 as it has today, a fact which caused disparaging comment on the part of one or two critics. Today Louis V. DeFoe, of the World, upholds the tradition, calling in his emphatic style for less theaters and better plays.

Rialto at Times Square

The theaters at that time were clustered about Fourteenth Street and the upper end of the Bowery. But the extension northward was beginning to be visible. Just as the playhouses today are springing up in the vicinity of Broadway and Fiftieth Street on their march to the North the new theaters of 1879 had locations as far North as Broadway and Thirty-third Street. And attractions often moved from one playhouse to another—as they do today—to continue their successful runs. "Pinafore" which was first shown in New York in the winter of 1879 was transferred to several theaters before it concluded its engagement. Incidentally, "Pinafore" companies were very plentiful in the winter of 1879. Five companies were presenting the opera in New York simultaneously—and to enormous profits. In August of that year a company was organized to present it at the Aquarium.

Attractions did not advertise largely, the popularity of a play depending upon the interest which its audiences showed in relating news of it. However, P. T. Barnum had proved the great value in advertising and many theaters took space in the newspapers to announce their attractions. Volk's Garden, located at No. 199 Bowery, was one of these. In the advertisements of the theater it was described as "The London Music Hall of America—Open All the Year Around." An advertisement of the Garden in THE MIRROR announced: "Strictly first-class variety talent in all branches. None other accepted after first night. Business must be sent in a few days in advance. All aerial artists must have a net."

Theaters of the Period

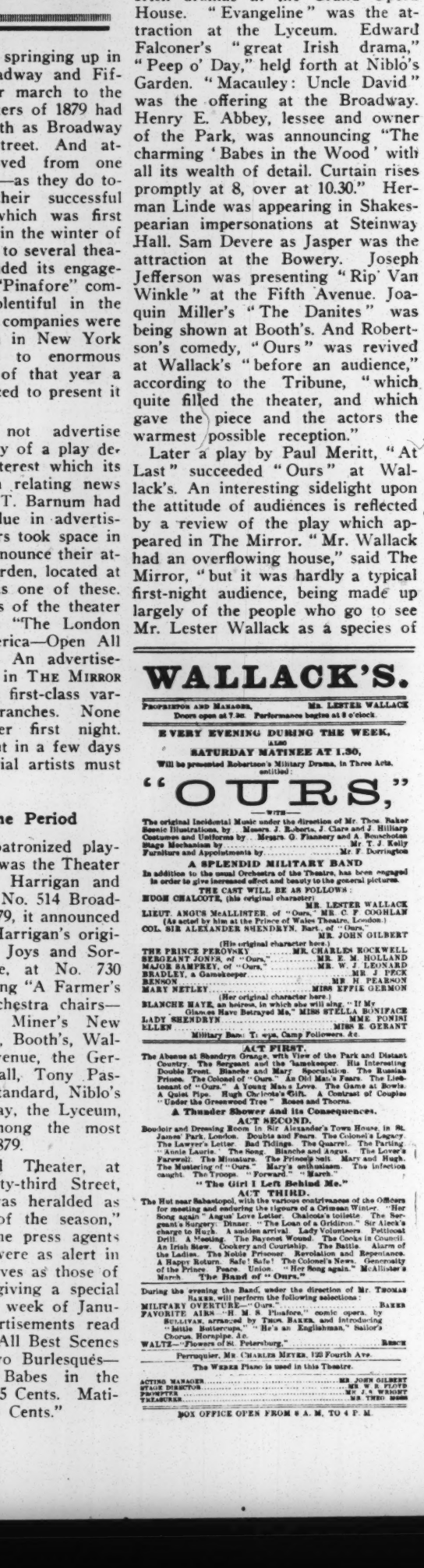
Among the well patronized playhouses of the period was the Theater Comique, owned by Harrigan and Hart and located at No. 514 Broadway. In January, 1879, it announced the "Last week of Harrigan's original play, 'Christmas Joys and Sorrows.'" The Globe, at No. 730 Broadway was showing "A Farmer's Daughter" with "orchestra chairs—30 cents." Harry Miner's New Theater, the Bowery, Booth's, Wallack's, the Fifth Avenue, the Germania, Steinway Hall, Tony Pastor's, Booth's, the Standard, Niblo's Garden, the Broadway, the Lyceum, the Park, were among the most popular theaters of 1879.

At the Standard Theater, at Broadway and Thirty-third Street, "Almost a Life" was heralded as "the greatest play of the season," thus showing that the press agents of forty years ago were as alert in their use of superlatives as those of today. Booth's was giving a special attraction in the last week of January, 1879. The advertisements read "Gala Double Bill. All Best Scenes and Incidents of Two Burlesques—'Evangeline' and 'Babes in the Wood.' 25, 50 and 75 Cents. Matinees for Children, 25 Cents."

Attractions in 1879

Dion Boucicault, whose shade was invoked last week by the reviewers following the performance of "Dark Rosaleen" at the Belasco, was presenting early in 1879 a series of Irish dramas at the Grand Opera House. "Evangeline" was the attraction at the Lyceum. Edward Falconer's "great Irish drama," "Peep o' Day," held forth at Niblo's Garden. "Macauley: Uncle David" was the offering at the Broadway. Henry E. Abbey, lessee and owner of the Park, was announcing "The charming 'Babes in the Wood' with all its wealth of detail. Curtain rises promptly at 8, over at 10.30." Herman Linde was appearing in Shakespearian impersonations at Steinway Hall. Sam Devere as Jasper was the attraction at the Bowery. Joseph Jefferson was presenting "Rip Van Winkle" at the Fifth Avenue. Joaquin Miller's "The Danites" was being shown at Booth's. And Robertson's comedy, "Ours" was revived at Wallack's "before an audience," according to the Tribune, "which quite filled the theater, and which gave the piece and the actors the warmest possible reception."

Later a play by Paul Meritt, "At Last" succeeded "Ours" at Wallack's. An interesting sidelight upon the attitude of audiences is reflected by a review of the play which appeared in The Mirror. "Mr. Wallack had an overflowing house," said The Mirror, "but it was hardly a typical first-night audience, being made up largely of the people who go to see Mr. Lester Wallack as a species of



WALLACK'S.

PROPRIETOR AND MANAGER, MR. LESTER WALLACK
Doors open at 7.30. Performance begins at 8 o'clock.

EVERY EVENING DURING THE WEEK,
ALSO
SATURDAY MATINEE AT 1.30,
Will be presented Robertson's Military Drama, in Three Acts, entitled:

"OURS,"

—WITH—

The original Incidental Music under the direction of Mr. Thos. Baker
Scenic Illustrations, by Messrs. J. Roberts, J. Clare and J. Hilliard
Costumes and Uniforms by Messrs. G. Flannery and A. Bonnechose
Stage Mechanism by ..... Mr. T. J. Kelly
Furniture and Appointments by ..... Mr. F. Dorrington

A SPLENDID MILITARY BAND
In addition to the usual Orchestra of the Theatre, has been engaged
in order to give increased effect and beauty to the general pictures.

THE CAST WILL BE AS FOLLOWS:

HUGH CHALCOTE, (his original character) ..... MR. LESTER WALLACK
LIEUT. ANGUS McALLISTER, of "Ours," ..... MR. C. F. COGHLAN
(As acted by him at the Prince of Wales Theatre, London.)
COL. SIR ALEXANDER SHENDRYN, Bart., of "Ours," ..... MR. JOHN GILBERT
(His original character here.)
THE PRINCE PEROVSKY ..... MR. CHARLES ROCKWELL
SERGEANT JONES, of "Ours," ..... MR. E. M. HOLLAND
MAJOR RAMPREY, of "Ours," ..... MR. W. J. LEONARD
BRADLEY, a Gamekeeper ..... MR. J. PECK
BENSON ..... MR. H. PEARSON
MARY NETLEY ..... MISS EFFIE GERMON
(Her original character here.)
BLANCHE HAYE, an heiress, in which she will sing, "If My Glances Have Betrayed Me," ..... MISS STELLA BONIFACE
LADY SHENDRYN ..... MME. PONISI
ELLEN ..... MISS E. GERANT
Military Band, Tenants, Camp Followers, &c.

ACT FIRST.
The Absence at Shendryn Grange, with View of the Park and Distant Country. The Sergeant and the Gamekeeper. His Interesting Double Event. Blanche and Mary Speculation. The Russian Princes. The Colonel of "Ours." An Old Man's Fears. The Lieutenant of "Ours." A Young Man's Love. The Guns at Bowls. A Quiet Pipe. Hugh Chalcote's Gift. A Contrast of Couples. "Under the Greenwood Tree." Roses and Thorns.
A Thunder Shower and its Consequences.

ACT SECOND.
Boudoir and Dressing Room in Sir Alexander's Town House, in St. James' Park, London. Doubts and Fears. The Colonel's Legacy. The Lawyer's Letter. Bad Tidings. The Quarrel. The Parting. "Annie Laurie." The Song. Blanche and Angus. The Lover's Farewell. The Miniature. The Princess' Suit. Mary and Hugh. The Mustering of "Ours." Mary's enthusiasm. The Infection caught. The Troops. "Forward." "March."
"The Girl I Left Behind Me."

ACT THIRD.
The Hut near Sebastopol, with the various contrivances of the Officers for meeting and enduring the rigours of a Crimean Winter. "Her Song again." Angus' Love Letter. Chalcote's toilette. The Sergeant's Surgery. Dinner. "The Loan of a Gridiron." Sir Alec's charge to Hugh. A sudden arrival. Lady Volunteers. Petticoat Drill. A Meeting. The Bayonet Wound. The Cooks in Council. An Irish Stew. Cookery and Courtship. The Battle. Alarm of the Ladies. The Noble Prisoner. Revelation and Repentance. A Happy Return. Safe! Safe! The Colonel's News. Generosity of the Prince. Peace. Union. "Her Song again." McAllister's March. The Band of "Ours."

During the evening the Band, under the direction of Mr. THOMAS BAKER, will perform the following selections:
MILITARY OVERTURE—"Ours." ..... BAKER
FAVORITE AIRS—"H. M. S. Pinafore," comic opera, by SULLIVAN, arranged by THOS. BAKER, and introducing "Little Buttercups," "He's an Englishman," Sailor's Chorus, Hornpipe, &c.
WALTZ—"Flowers of St. Petersburg." ..... BENCH

Perruquier, Mr. CHARLES MEYER, 123 Fourth Ave.

The WEBER Piano is used in this Theatre.

ACTING MANAGER ..... MR. JOHN GILBERT
STAGE DIRECTOR ..... MR. W. R. FLOYD
PROMPTER ..... MR. J. S. WRIGHT
TREASURER ..... MR. THEO. MOSS

BOX OFFICE OPEN FROM 9 A. M. TO 4 P. M.

religious duty—and who, by the way, are really a remarkably droll and stupid class; quite incapable, for the most part, of appreciating Mr. Wallack's merits, or comprehending the plays he sets before them."

Daly's Theater Opened

Daly's Theater at Broadway and Thirtieth Street, which occupied a historical niche on the Rialto until a few seasons ago, was opened in 1879, on September 18. The Evening Post commenting upon the occasion, said, "It is true that Mr. Daly's theater has been known for many years as Wood's Museum and the Broadway Theater, but the transformation which has been effected both in its exterior and interior is so complete that it is now new to all intents and purposes. The approach to the theater, which was formerly through a waste of passages and up a precipitous flight of stairs, is now an easy ascent through comfortable lobbies, with carpeted floors, stained glass windows and delicately tinted walls."

News Similar in Character

Other events of that time have a strange parallel with those of today. Managers were co-operating to oppose a threatened raise in railroad transportation of theatrical companies and baggage. Actors and musicians refused to give a performance unless salaries were forthcoming with quite the same spirit that they display today. A notable theatrical strike occurred on January 7, 1879, during the engagement of Joseph Jefferson in "Rip Van Winkle" at the Fifth Avenue Theater.

According to the Herald "It appears that the orchestra and company had decided not to perform unless they were guaranteed their full weeks' salary." Ex-Judge Bedford, appointed by the Supreme Court the receiver of the theater, in a suit between the managers, Messrs. Fiske and Harkins, said: "I am sorry for the company, as I think they made a great mistake in breaking their contract, which they have really done, according to its terms. Tomorrow the actors' salaries are due, and I intend to share the half of the proceeds of tonight among them, and announce that I expected to be able to pay up all arrearages in course of time. This was all I could undertake to do, for a receiver is not bound to find capital for the establishment."

Bernhardt Coming

But, perhaps, the most significant similarity in theatrical news of forty years ago and that of today is seen in an announcement in the Herald, September 28, 1879, to the effect that Sarah Bernhardt planned a visit to the United States. "I have the greatest desire to give a few performances in your country which I regard as the terrestrial paradise of artists," the French actress was reported to have said to the Paris correspondent of the Herald," and I assure you that I will pay you a visit as soon as it is possible for me to do so."

Items picked at random from The Mirror of that year relate that "Jarrett and Palmer threaten New York with a revival of 'Uncle Tom's Cabin.' at Booth's Theater; that "a snow blockade in the West has interfered materially with business in some places"; that "Haverly's Mastodon Minstrels are enjoying a great success on tour"; that "Mary Anderson is on her fourth starring tour of the South and West"; that "Sydney Rosenfeld has cut out a very large portion of the dialogue which made 'Dr. Clyde' seem heavy and tedious on its first representation"; that "Dion Boucicault has been obliged by ill health to retire as actor-manager of Booth's Theater"; that "the Eliza Weathersby-Nat C. Goodwin Froliques have scored a great success at Haverly's Theater"; that "the farewell concert of Mme. Patti at Chickering Hall attracted a large audience"; that "Bartley Campbell's new play, 'My Partner' has won an unusual success at the Union Square Theater; that "E. A. Sothern received a hearty and prolonged welcome when he appeared as the Hon. Sam Slingsby, brother of Lord Dundreary, at the Park Theater" and that "Charles Albert Fechter, the tragedian, died on his farm in Pennsylvania, on August 4, at the age of fifty-five."

The rapid march of commercial progress has put an end to the career of all the theaters which were in existence in 1879. Since that time the heart of the theatrical district has gradually moved north, stopping for a time at Herald Square where it centered about the Herald Square Theater, Harrigan's Theater, now known as the Garrick; the Manhattan, the Savoy, Weber and Fields' Music Hall, Daly's, Wallack's and the Bijou. With the erection of the Metropolitan Opera House and the Casino Theater in the early eighties there was no longer any question that the theatrical district would extend north to the vicinity of Forty-second Street. Theatrical managers began to acquire options of valuable sites in the Times Square district with Oscar Hammerstein leading the procession.

Prosperous Period

The period of 1890 to 1900 was a highly prosperous one in the theater. It was in this decade that the so-called theatrical syndicate had its origin, Weber and Fields Music Hall, a unique amusement center where first flourished the modern show girl and where a company that included such famous stars of today as David Warfield, William Collier, Lillian Russell, Sam Bernard, Marie Dressler and De Wolf Hopper, presented musical revues. The audiences at the music hall had distinction too, more notables of the political, financial and society worlds gathering under its roof nightly than has ever been the case with any other theater before or since.

Richard Mansfield loomed prominently on the theatrical horizon in the middle of the decade, taking over the management of Harrigan's Theater, renaming it the Garrick and opening it with Shaw's "Arms and the Man" as the attraction. It was on March 28, 1891, that Edwin Booth made his last appearance on the stage, playing Hamlet at the Broadway Theater.

Oscar Hammerstein Conspicuous

Oscar Hammerstein was conspicuous as the builder of the Olympic, now the New York Theater, which was opened in 1895.

Under the one roof was a large music hall, a theater, a roof garden and a café. In 1899 his Victoria Theater was opened—now replaced by the Rialto—with "The Reign of Terror" as the attraction. The motion picture craze had its origin in New York in this period, small places of entertainment being opened throughout the city which bore such names as "Nickelodeon."

Shubert Brothers Come

The decade of 1900 to 1910 is significant as representing the entrance into the New York theatrical business of the Shubert Brothers and the fight which they, assisted by a number of independent producers, conducted against the monopoly of the theater field by the theatrical syndicate. They acquired first the Herald Square Theater and extended their buildings until they had a chain of playhouses throughout the country. Today they have over 100 theaters under their control.

The Ibsen craze swept over New York in this period and scarcely a season passed without some notable player undertaking one or more of the plays of the Norwegian dramatist.

Many Theaters Erected

From 1900 to 1910 New York witnessed an amazing erection of theaters, culminating in the New Theater, which opened auspiciously and closed in a grand despair of millionaires' hopes and players' ambitions. Its quick end as a species of national opera-house still provides material for the Sunday editions of the dailies.

In 1911 the cabaret craze was instituted with the opening of the Follies Bergere, now the Fulton Theater. The plan of the managers, Henry B. Harris and Jesse Lasky, was to introduce a Parisian restaurant revue. Tables were arranged about the lower floor and balcony at which the patrons were served with dinner while being entertained by the revue and variety performance.

The plan proved a dismal failure and the theater was soon remodeled and renewed. Since then the public has gradually accepted the restaurant revue until now the white light district is dotted with entertainments of this character, with Messrs. Ziegfeld and Gest as their principal exponents.

Tendency to Naturalness

Perhaps the most marked change in the theatrical world since 1879 has been the tendency of playwrights and players to naturalness in action and acting. An age of realism has succeeded the romantic period of the Boucicaults and Campbells. Shakespeare still holds a secure place. Ibsen and Shaw continue to be well represented. Players are gaining wealth unprecedented owing to the opportunities provided by the screen. Managers continue to build theaters. Jazz has succeeded the coon song. Impressionistic scenery is in vogue. And the chorus girl continues to add to the gayety of the nation.

Even under these circumstances, however, the obstinate pessimist will maintain his cry of the decline of the theater. But in his own heart he knows that it is only the *old* theater which is in a decline. And there are no old theaters left. Even the Empire, opened in 1893, is dignified by the descriptive NEW.

"THERE'S A ROADHOUSE IN TOPHET"

By BURNS MANTLE

Being the Further Adventures of Certain Theatrical Shades Who Found Their Way Back to the Houseboat on the Styx

THE dear reader will, or will not, as the case may be (which does not in the least matter), recall that at the last appearance of the Houseboat on the Styx, as reported by Mr. John Kendrick Bangs, the shade of Captain Kidd had just pushed her off from the lee shore and she had gone a sailing down the river carrying most of the lady shades in her cabin.

We have since been advised that, arrived at a well-known port in Tophet, a committee of the women, headed by Socrates' little playmate Xantippe, went ashore to parley with the natives. The results of that parley probably never will be known, but one day the houseboat reappeared at its old moorings. Charon, crossing from the other side, found her tied up to the pilings of his ferry slip.

Men Glad to See Women Back

The inmates apparently had been either drugged or hypnotized, for they were heavy with sleep the better part of the week to follow. Speaking generally the men were glad to see the women back, though, naturally, there were some exceptions. Socrates, for one, was not overjoyed at the reappearance of Xantippe, and both Marc Antony and Octavius Caesar had words with Cleopatra before she had been home an hour. Julius Caesar, however, believed every word his wife told him, Walter Raleigh acted like a tickled school boy at sight of Elizabeth and most of the other boys were willing to allow that what they didn't know would do them no harm.

When the question again came up as to whether or not the Houseboat club should admit women to membership the women were enthusiastically voted in, only Samuel Johnson and a comparative newcomer, named Strindberg, interposing serious objection. Soon after the reorganization the player shades formed themselves into a dramatic club and many good times were enjoyed by all at their week-end entertainments. It is on a meeting of this body that we again raise the curtain, with all due apologies to Mr. Bangs, Captain Kidd, and, dear reader, to you.

Shade Sullivan

Shakespeare Presides

"If the shades in the rear of the hall will kindly move forward, and if Mr. Jack will refrain from his noisy descriptions of what he saw on his last trip out, I will read the report of the sub-committee," announced the chairman, William Shakespeare, as he called the adjourned meeting of the Shades Dramatic Club to order.

"What sub-committee?" demanded Samuel Johnson, querously, as usual.

"The sub-committee selected by the entertainment committee proper at its last regular meeting, Samuel," explained Shakespeare.

"Shoot, William," called Ben Jonson, from the midst of the roysterers; "we'll be still."

"I second that suggestion," again interrupted Johnson; "by all means *shoot William!*" The click of a

Shade Garrick

nervous typewriter punctuated the stillness as he turned toward a studious little man at work in the corner.

"I would also suggest," continued Will of Avon, ignoring the Johnsonian quip, "that if Mr. Boswell insists on reporting all the silly things he hears certain would-be wits repeat at this meeting that he do so with pad and pencil. The clicking of his corona is most annoying." And before he could be again interrupted he continued:

"As I was saying, it is the sense of your committee—"

"The what?"

"I say it is the conclusion of your committee on entertainment that the point made by certain of our newer members that the Sunday night concerts heretofore given aboard this houseboat and designed to cheer the younger shades are not at all in keeping with the sort of entertainment to which they have been accustomed—that point, the committee believes, has been well taken. Therefore—

"Therefore I move that the younger shades be respectfully requested to run and jump in the Styx," again interrupted old Samuel.

"Therefore it is proposed," went on Shakespeare, "that something a little more modern, something that will, without overstepping the bounds of decorum or fracturing the bylaws of this club, still prove attractive to the younger members be given. In other words, as was stated at the last meeting, our young shades must either be entertained at home or they will continue to seek their entertainment elsewhere."

"What did he say?" asked Thomas Betterton, who had just arrived.

"He says our young people are going to Hell for their fun," explained David Garrick.

"Quite right, too. Where else should they go?"

Modern Sunday Concerts

"It is therefore proposed that we reorganize our Sunday concerts on modern lines," repeated Shakespeare. "Do I hear—"

"Do I understand that we are to suffer the humiliation of being entertained by a sort of cabaret?" demanded Prynne, who was still the leader of the Puritans.

"The committee feels that perhaps, under the circumstances—well, as a matter of fact, Elizabeth suggested—"

"Elizabeth? Is that woman in again?" demanded Johnson. "Is this, or is this not, a he-actors' club? I thought we settled that once before. When I paid my dues—"

"As I was saying," resumed Shakespeare, "Her Majesty, ever a friend of the player shades, has suggested that our next entertainment take the form of a frolic—a—a—"

There was a commotion in the rear of the houseboat, followed by a distinctly audible splash in the river, as one diving hurriedly, and achieving what is vulgarly known as a belly buster.

"It was Dick Burbage, Mr. Chairman."

"And what was the matter with Mr. Burbage?"

"He was afraid, sir, that you were about to suggest another performance of your 'Midsummer Night's Dream.' He swore the last time he would never play the ass again."

"He needn't worry," growled Johnson; "the author does that."

Shakespeare Threatens

"Unless there is more respect shown the chairman of this meeting, I shall ask Charon to clear the hall," testily announced Shakespeare. "It is hard enough for the committee to think—"

"Hard?" muttered Johnson. "With nothing to think with it is practically impossible." And with a swish of his asbestos robes and a scowl that cast a shadow over at least half the room the great lexicographer walked directly through the gentleman on his right, with nary a "by your leave," or "beg pardon" to excuse him.

"Now that that's over we may get something done," resumed Shakespeare. "The committee thought it would be a pleasant change if in our next entertainment we give what is known on the other side as a midnight frolic."

Shade Shakespeare

"But," inquired Mary, of Scotland, who seldom approved anything that Elizabeth suggested, "aren't midnight frolics er—rather—"

"They are—rather—" admitted William, "but it is the committee's thought that either this club must provide the younger and more restless shades the sort of entertainment with which they are familiar or they will go elsewhere. Already, we hear, there is a roadhouse in Tophet—That is, I mean to say, we have been told—"

"Have a care, Will," called Marlowe, warningly.

"You might explain, Will," suggested Elizabeth, gracefully drifting over the heads of those in front of her and settling down into her ruff in the center of the hall, "that we do not expect the ladies of the auxiliary to take part in all the chorus ensembles, if that is what is worrying Mary. Their qualifications are altogether too—too—"

"There will have to be more quiet in the room or we cannot go on," peevishly announced the chairman. "Let me see—where was I?—"

"In a roadhouse in Tophet," whispered Marlowe, loudly enough

Shade Gilbert

for Nell Gwyn and all her crowd to hear, causing that lady to again shout aloud and toss the shade of an orange in the air, while the titter spread.

For a moment the bard of Avon was too angry to continue. He stood nervously stroking his beard, and glaring fiercely through the shades in front of him to where Mistress Gwyn was trying to hide behind Master Betty.

"Oh, quit worrying those whiskers, Will, and let's go on. Tell them our plan."

Midnight Frolic Suggested

"As I said, it has been suggested that we give a midnight frolic that shall also be a benefit."

"A benefit for whom? Or what?" demanded Garrick. "I'm tired of benefits, unless they be my own."

"A benefit for those who will see the entertainment," explained the chairman. "We call it a benefit so

Shade Moliere

we may also call for volunteers. Otherwise we might have to pay the actors, and there is not a single oboli left in the treasury. Such writing as there is to be done I'll do."

"Who'll do?"

The words fairly shivered in the air as they were shot toward the chair from a far corner of the room.

"Oh, is that you, Bacon?" smiled Shakespeare. "I thought you were in Stratford. I was just saying if there was any writing to be done you and I would do it."

"I did not understand the idea was to be tragic," ventured R. B. Sheridan.

"It isn't, snapped Moliere, a delegate from the Berlitz section, "but the result will be."

"Will, why don't you rewrite one of Dante's scenarios?" suggested Marlowe. You rewrite everything you touch so wonderfully."

"I suppose Sappho will do the lyrics—Sappho or Sam T. Jack," sighed Garrick. "This is going to be good, I can see that."

"I would, and I might, suggest an all-American program the first night," spoke up a full-voiced shade who previously had not been heard from. "Americans are so comic. Especially their tragedians."

"'He would, and he might,' mimicked Edwin Forrest, who was never quite ready to let Macready have the floor. "'He would and he might—' The only comic thing he ever did was to play Richard—that was a riot."

"Boys—Boys!" warned Shakespeare. "As I was saying, Lord Bacon and I will prepare the libretto."

Again there was confusion at the back of the room; a roaring of many voices that resolved itself into a sort

Shade Strindberg

of college yell. "Gilbert! Gilbert! We want Gilbert!" "Gilbert! Gilbert! We want Gilbert!" shouted the crowd.

Chairman Shakespeare was for the nonce taken aback. And even nonplussed. But he soon recovered sufficient composure to continue:

Controversy Over Jazz

"I will say for the benefit of the unmannerly spirits present that Mr. Gilbert is not here. He left with Sir Arthur Sullivan this morning to attend another revival of their earthly works on the other side. As you probably know they invariably return from these pilgrimages completely fagged and in no fit state of mind to do anything. Furthermore your committee has already made arrangements for the music. After diligent search and the most exhausting inquiry we were unable to find a competent jazz band this side of—"

"What did he say?" asked Beethoven, whose hearing was still a bit subnormal.

"He said they could not find any jazz music over here," explained Bach.

Shade Socrates

"What's the matter with Wagner's stuff?" demanded Beethoven.

"Search me!" shouted Bach; "too rough, I suppose."

"We could not find a competent jazz band this side of Hell," continued Shakespeare, "so it has been decided to import one from there. Thus we will meet two objections with one assault. We will entertain our own people and take away our chief competitor's greatest attraction."

With three taps of his index finger Shakespeare dismissed the crowd, which immediately reformed itself into small and rather buzzy groups.

Shade Nell

On the platform the program committee was soon at work with its plans and it seemed no time at all before the sound of the chairman's rapping called the player shades together again.

Open with Amazon March

"It has been suggested by Mr. Jack that we open with what used to be known as an Amazon march, but is now used to illustrate localities or objects of general sentimental appeal. Mr. Jack thought a marching song called 'The Song of the Restaurants Where I Have Et' would furnish a good subject, with the Amazons representing the girl from Rector's, the girl from Child's, the girl from the Automat, etc. I think we could carry out this idea very successfully. Our Amazons, as Mr. Jack points out, lack something in both breadth and tout ensemble as compared with those with which, or whom, he used to work, but he believes something can be done to overcome this handicap.

"It was also suggested that as a solo number to follow we should have a song with tears in it. The committee has asked Miss Charlotte Cushman, our popular female basso, to sing 'Rocked in the Cradle of the Deep' or, as Mr. Jack humorously put it, 'Locked in the Stable With the Sheep.' Those in favor will signify by the usual groans. The groans have it.

"Now, as to a comic sketch: The committee has a very good idea, and a very modern idea, submitted by Mrs. Centlivre. But we lack the principal prop. As you know there are no beds here, where we never sleep, and a comic sketch nowadays without a bed in it would be, so we are informed, quite like a performance of my 'Hamlet' without the prince, though I have seen so many such performances the illustration has no meaning to me. Therefore the committee fears we will have to do without the bedroom bit. To fill in here we have asked Euripides to write a snappy duologue about the one-time gentle sex for Xantippe and Socrates.

Cleopatra Is Not a Vampire

"This we had hoped to follow with a march of the vampires, led, naturally, by Cleopatra. But, curiously, Cleo insists she is not and never was a vampire. Queens, it appears, were classified according to type when she was on the other side, and because she looked the part she was forced to play it. We asked Louis XIV to suggest a leader. He named no less than eight, including De Montespan and Du Barry, but they all insisted that though vamping might have been their vocation on the other side, it was not so from choice, and now that they had a chance to rest they did not purpose to spoil it. The committee is eager, however, to stage a vampire number, and if there are any ladies in the audience who feel the vampiric urge they will please meet the—they will please meet with Mr. Garrick and myself at a time and place to be hereafter agreed upon. I may ask Lord Byron to assist the committee in this."

There was a rushing, as of a rising wind, around and through the crowd, which, for the moment, interrupted the speaker. By ones and twos, then by threes and fours and finally in larger groups the baby-faced, dimpled ingenues, the clinging vines and tendrils, began crowding toward the exits.

"Why the exodus?" demanded Garrick, rapping for order. "Ladies, will you please resume your seats. Congreve, ask them what's wrong."

There was a whispered consultation at the side entrance. "They are the vampires, Davy. They are forming in line to wait for Will to finish that they may organize their chorus."

"Great Venus! And we never suspected! Ain't nature puzzling? Well, go on, Will."

Elizabeth and the Shimmie

"And now, as a closing number, the committee has a pleasant surprise, both for you and for one of its own members. Elizabeth has agreed to dance the shimmieshewaba—"

"To do what?" demanded Elizabeth, drawing herself excitedly out of her ruff.

"To dance the shimmie, your majesty. You know you said—"

"True, I said I would dance. But I made no mention of my apparel."

"But we don't mean what you mean, Elizabeth. Our young members explain quite clearly that the shimmie is derived from the Greek—or it may be the Japanese—"

"I know from what and from where it is derived, William. It is a good old Anglo-Saxon corruption—"

"But you do not understand—"

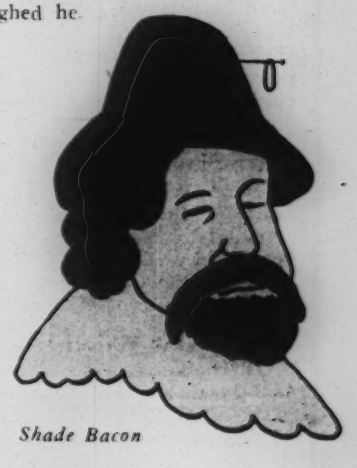
"I understand that I have been insulted, sirrah, and I shall have nothing more to do with you or with this club. Raleigh, your arm—"

"O, keep your shirt on, Bess—"

"That, Mistress Woffington, is exactly what I intend to do. *Good-night!*"

All was confusion. Immediately the shades began taking sides, and melted away, until only Shakespeare was left.

"That's the Hell of it with clubs," sighed he.



Shade Bacon

THE PLAY WORLD AND ITS PEOPLE

MANAGERS SEEK PROTECTION FROM RECALCITRANT PLAYERS

Production Principals Break Contracts at Will—Kane Walks Out—Hammerstein May Enjoin Him

TWO Broadway shows of late have had the production managerial heads panicky for a time through the recalcitrant actions of several of their star performers. The other day Johnny Dooley, the principal comedian with "Listen Lester" at the Knickerbocker kicked the traces and left the show cold. Now comes a similar action by William Kent, of "Somebody's Sweetheart," at the Central Theater. The result is now that the Broadway managers are lining up in a concerted effort whereby such sudden and unexpected withdrawals and violations of contracts by featured or principal players will be dealt with accordingly.

Kent is not featured with Arthur Hammerstein's show but he has been regarded as its principal male member. Now the show is an assured success, doing over $12,000 weekly and Kent has been personally an important factor in keeping up the standard of the performance. He walked out several weeks ago or rather failed to show and an understudy had to take the role. He was reinstated and promised to be good. Last week he failed to show again. Hammerstein, thoroughly angered this time by Kent's actions, induced Alonzo Price, who wrote the book and music, to assume Kent's part. He did and has been so successful that Hammerstein is trying hard to have him continue.

Just what Kent will do now is problematical. He is reported having signed with Max Hart, the vaudeville agent, and the latter is negotiating with another firm for Kent's stage services. Hammerstein is understood to have a court action under way to enjoin Kent from playing with any other show, claiming he is still under contract to Hammerstein.

John Cort has not forgiven Dooley for quitting the "Listen Lester" show. A number of matters, mostly personal, according to outside reports, were responsible for Dooley leaving the Cort company. Dooley's salary was stated as $350 a week. However, he appears in pictures and incidentally is engaged by Flo Ziegfeld for the "Midnight Frolic."

The New York managers may take some sort of action through the proper sources otherwise than the law and place all contract breakers upon an "undesirable list" basis.

Frank Tannehill and Ben Atwell Pool Interests

Frank Tannehill and Ben H. Atwell have everything cut and dried for a busy summer on the Pacific Coast, where the combined plans of these Broadwayites is to devote the heated months to a producing proposition that may turn in some pin money for the new fall and winter. Within the next fortnight Tannehill departs for San Francisco where he willstart a revival of all the "Mutt and Jeff" and "Bringing Up Father" shows that he staged for Gus Hill with Hill of course getting royalty for any of the Coast productions. In the big and small cities of California will be shown the Tannehill shows. Atwell is "in" on the proposition and may go west to help out with the general advertising and publicity. Both Tannehill and Atwell have permanent winter jobs in New York. Ben is doing the publicity forthe "Good Morning Judge" show at the Shubert. Tannehill will again produce all of Hill's shows next season.

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Two Plays by Earl Derr Biggers

Henry W. Savage has accepted for early production "The Love Boat," a musical comedy by Earl Derr Biggers. Mr. Biggers has also sold a play to John Cort based on Christopher Morley's novel "Kathleen."

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New Woods Play

A. H. Woods will put into rehearsal shortly a new play entitled "Look and Listen." It is by Ralph E. Dyar, a Spokane newspaperman.

English Firms to Have New York Representative

Edward C. R. Foster, for many years the manager of the Alhambra Theater in London, has just arrived in this country as general American representative for Oswald Stoll, and Grossmith and Laurillard. He will establish offices in New York, where he will book American vaudeville acts and arrange for the English presentation of big feature films for Mr. Stoll. As representative for Grossmith and Laurillard Mr. Foster will arrange for the English presentation of American dramatic and musical productions.

• • •

Montgomery's Good Season

James Montgomery wrote "Nothing but the Truth." He took some of his royalties from the show when it was produced in New York and Chicago and sent out a company that closed a thirty-four weeks' season in Trenton last Saturday week. It now develops that James is considerably ahead on his own producing venture.

• • •

Burton Going Abroad

Percy Burton, general manager of the Mr. and Mrs. Coburn attractions and who routed all of the "Better 'Ole" shows, plans a return to his old home in London in June.

Frohman Thanks Artists for Co-Operation

The following letter has been received from Daniel Frohman:

"Now that the season is nearly concluded, I would like to express through your columns my gratitude and appreciation to the dramatic and vaudeville profession, as well as the local managers—to all those artists who aided me so splendidly and with such gratifying results at the recent series of the Benefits given in the theaters in behalf of the Actors' Fund of America, in New York, Philadelphia, Washington, Pittsburg, Cincinnati, Cleveland and Chicago. . . . There were no disappointments and all promises (except one serious case of illness) were loyally kept. The result justifies the hope that in those cities which had their first experience of an Actors' Fund Benefit, the performance can be repeated annually. . . .

(Signed) DANIEL FROHMAN,
President, The Actor's Fund of America.

• • •

"Welcome Stranger" Rehearsing

"Welcome Stranger," the new Aaron Hoffman show went into rehearsal this week with Cohan & Harris reported as having an option on the show for its proposed New York engagement. This is the Lewis & Gordon show that has George Sidney and Charles Dow Clark among its principals. Jane Cooper will not be with the cast as reported. It's due on Broadway by the end of July.

NEW STOCK POLICY

14th Street Theater to Try Out New Plays Next Season

When the 14th Street Theatre (6th avenue), operated by Anna Green and Joseph F. Klein, now housing the Emma Bunting dramatic stock, with Warren F. Lemon personally managing, resumes its stock policy early in the fall following the remodeling of the big house this summer, Manager Lemon will inaugurate a plan that has never been tried in popular stock fashion in New York before. He will have his company appear in new plays by recognized authors, plays that will enable the writers to get a line on the future production strength of the pieces.

Only last week Mr. Lemon obtained a promise from Cleves Kinkead to make the first presentation of the latter's new dramatic play that he is writing. Kinkead dropped in at the theatre, saw the staging and presentment of the "Common Clay" piece (Kinkead wrote it) and was so highly pleased with Lemon's production that he not only complimented him upon the finished production and voluntarily offered Lemon his new show for a try-out next season.

The 14th Street neighborhood is not far from the theatrical heart of New York, yet the location and the clientele are such that uptown $2 and $3 houses would not have to worry about the biggest "prospect" for Broadway being tried out there a week in stock.

PROSPERITY FORECAST SHOWS PROHIBITION AS BIG BOON

New York Producing Managers Have No Doubt Whatever that Coming Season Will Be Banner Year

THERE is not the slightest doubt in the minds of the New York producing managers that the approaching nationwide prohibition is going to prove the biggest sort of boxoffice boon to show business in all of its divers branches. Road managers who have played dry territory this past season declare there is every reason to believe that the entire country going dry will prove a regular bonanza.

One Broadway manager said that while he personally did not like the idea of the United States becoming a regular Sahara as far as wetting the palate with amber fluid or liquors he felt sure that business theatrically would be helped all over the country.

Another manager said that prohibition alone was not the only factor that was going to boom show business but that there was an unmistakable handwriting on the wall through the country's untold prosperity, the "drives" all being over and the country settling back to its normal condition that amusements would enjoy great prosperity next season.

This past season would have been profitable in every sense of the word but the influenza epidemic hit it hard and big losses were chalked up by both theaters and the professionals for a month or more at least.

Road activity next year will eclipse previous years or will exceed the past two years numerically anyway.

No matter what may become of the "bone dry matter" the people of the country must be amused and the results everywhere in the past few months has been such that they are showing unusual desire for stage and screen entertainment.

A MIRROR man made an inquiry among offices last week that send out road shows and the opinion was the same—the new season should shatter all records and that prohibition is bound to prove of inestimable boxoffice help everywhere.

Captain Frank Tinney Closed "Attaboy" Show Tour Saturday.
"Pom Pom," Henry W. Savage's Show Ends Season May 7.
Charles A. Burt Routing Road Tour for "Come Along" Show.
Beulah Pearl Signs for Road Show "Here Comes the Bride."
Joseph Conoly Booking Long Route for 350th Artillery Band.

(c) Ira L. Hill

AUSTRALIA UP IN ARMS AGAINST AMERICAN INNOVATION CHAUTAUQUA

Country Centers Aroused—Epidemic Subsides and Theaters Reopen—Managers Give Weekly Wage of One Pound to Actors

MOST of the small towns of Australia are up in arms against the "American Innovation Chautauqua." One Earl Miller and others instituted the idea out here and are getting the various country centers to form a committee guaranteeing the proprietors of the show so much for their entertainment (which is incidentally advertised as being both educative and instructive) to be shown. All the country papers are loud in their condemnation of the show, and the "Theater Magazine" has devoted half a page in its March issue to the cause. Much surprise is occasioned at the inactivity of the Government in not prohibiting the venture.

After a cessation of activities extending over five weeks, the Sydney theaters have re-opened. The influenza epidemic caused the trouble.

Managers' Generosity

Despite the fact that they were losing thousands of pounds each week the controlling managements in Australia acted nobly towards the profession in general; the J. C. Williamson firm arranged for each actor to receive a weekly wage of £1, which the Government doubled, thus enabling members of the profession to weather the storm with a little comfort. The J. & N. Tait management and others did likewise.

Union Theaters, Ltd., with their circuit of ten houses, were the greatest sufferers. The legitimate houses were allowed to open later and as three new productions were scheduled to commence, as well as the opening of a new house, Fuller's, it meant a hard struggle for coinage between the proprietors. Fresh outbreaks of the disease in many parts of the city and state meant that the people were thrown back into the frightened state once more, but thanks to the efficient method of the health authorities and the rigorous manner in which theater proprietors saw to it that instructions were carried out, the position rapidly returned to normal.

Victorian theaters suffered more heavily than Sydney houses and are still closed, the fatalities over south are far in excess of Sydney numbers. Marie Eaton was the only professional to be unlucky enough to catch the plague but after several weeks she has recovered.

Emelie Polini's triumph in "Eyes of Youth" was curtailed by the "flu" scare. In the meantime she took the opportunity of enjoying a holiday at Katoomba.

Tait's repertory company for the time being will cease to appear until the Polini company is again formed for the New Zealand tour which the actress is contemplating. "The Doctor's Dilemma" and the "Pigeon" were the two best efforts of a capital bunch of about five plays.

Max B. Figman's season with Lolita Robertson improved in Melbourne after the first three weeks. They are now touring New Zealand with splendid results and will play Sydney later on, opening in "Nothing but the Truth."

Wirth Bros. Circus just missed the Melbourne season of "flu" and is at present located in Adelaide with Tasmania and Melbourne and later on, Sydney to follow. A new batch of artists are advertised to arrive by the next U. S. A. steamer.

Allen Doone and the members of his company are in Sydney.

Jack Cannott, Minnie Love, George Villers, Arnold and Pearl Ladd, supported by a long list of other artists have reopened at Her Majesty's in Sydney in "Hello Everybody."

"Maytime," in which Reginald Roberts, Florence Young, Leslie Holland and Gladys Moncrieff have the leading roles, is installed at the Criterion.

Hugh D. McIntosh created a precedent for Tivoli theaters circuit when he opened his Tivoli house with "My Lady Frayle," the first musical comedy to make its appearance at this erstwhile revue and vaudeville theater. Vera Pearce, Bert Clark, Claude Flemming, Celia Ghilfom and Marie La Varra, do the honors for this offering.

Muriel Starr would not go to New Zealand on account of the recent influenza scare and stayed at Sydney for many weeks, and when the boats resumed their trips her company could not get a berth at all.

"Potash and Perlmutter" players are at present in New Zealand showing in "Friendly Enemies," which did not take well at all in Sydney though well produced and acted.

Lizette Parkes is engaged to marry a leading young Melbourne (or Adelaide?) doctor. She is now a leading woman with the Williamson firm.

"Going Up," the new musical piece produced by Jack Haskell is a terrific hit in New Zealand and was also a hit in Adelaide.

McIntosh's "Better 'Ole" company arrived some time back and after being quarantined for some weeks went to Melbourne.

"LA LA LUCILLE"

Premiere of Musical Comedy at Atlantic City

"La, La Lucille," a clever new musical comedy, made its premier appearance at the Apollo Theater, Atlantic City. It is written by Fred Jackson, and the music is by George Gershwin.

It is an extremely racy sort of play, but one's anticipations are never fulfilled, for the expected climax always fails to materialize. It centers around the domestic troubles of a young man and wife, which involve every one of the cast, including the chorus of eight very attractive girls. The music is gingery, and an unusual amount of clever dancing carries the audience from one bright line to the next.

An ex-juggler's daughter, by reason of her marriage with the nephew of the usual wealthy aunt, prefers to hide the fact that she once appeared in silken tights. To obtain two million dollars, the young husband and wife talk of divorce which is the condition the aunt gives in her will. Complications naturally develop, but the young couple are at length amazed to see their respected aunt, supposed to have been dead, come upon them with her blessing and also her money.

Alberta Button cleverly filled the part of the young matron. Her dancing was extremely good, though her voice failed to carried over her many numbers.

Johnny Hines, as the husband, was his usual excellent self. Others prominent in the cast were Alf Helton, M. Rale, Sager Midgely, Fred Hall, Eleanor Daniels (who played the part of a janitress and almost co-respondent to perfection), Helen Clark and Lorin Baker.

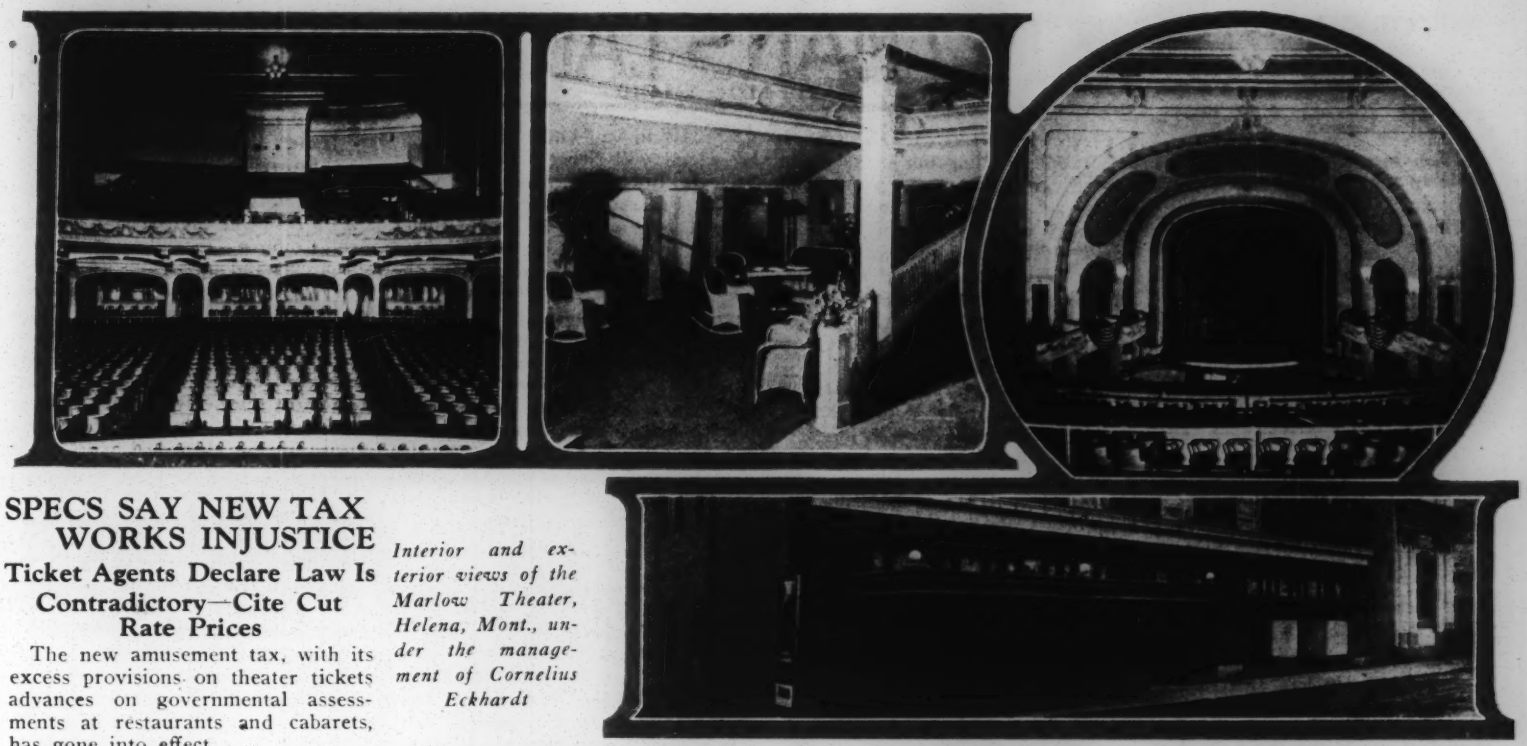
Richard Coke, recently returned from the army, is playing in the Birmingham Repertory Company's production of "Lincoln," in London.

White

Henry Hull gives a vigorous and convincing performance as Napoleon Gibbs in "39 East"

Campbell

Constance Binney plays the leading feminine role in "39 East" with captivating charm



Interior and exterior views of the Marlow Theater, Helena, Mont., under the management of Cornelius Eckhardt

SPECS SAY NEW TAX WORKS INJUSTICE

Ticket Agents Declare Law Is Contradictory—Cite Cut Rate Prices

The new amusement tax, with its excess provisions on theater tickets advances on governmental assessments at restaurants and cabarets, has gone into effect.

Ticket dealers declare that the law as it now stands contradicts itself in several places.

"The stipulation," one prominent dealer said, "on an excess tax of 5 per cent. on a 50-cent agency charge and other excess charges which we must pay conflict entirely with the original stipulation that one cent shall be collected as a tax on each ten cents paid for a ticket.

"The actual price of a ticket has little to do with the amount stamped on it as far as its actual money value is concerned. It's what the ticket actually calls for that counts."

As the municipal ordinance prohibits the sale of tickets by brokers at a price of more than 50 cents above the box office price brokers here expressed themselves as little concerned about the 50 per cent. excess tax in payments over that amount, except as it applied to the general nature of their complaints.

• • •

Reviving "The Old Homestead"

William Lawrence, who has played the role of the old farmer in "The Old Homestead" more than 3,500 times, alternating with Denman Thompson in the original production, plans a touring revival of the famous play next season. The show opens Labor Day in Pittsburgh, with a tour of the army camps to follow. Lawrence has been in vaudeville for several seasons with a sketch. The other week he played a stock engagement at Blaney's Yorkville (Eighty-sixth Street), playing the lead in "The Old Homestead," which was produced for one week.

• • •

Darling Getting "Oh" Shows Ready in Chicago

James Darling, the stage director for Elliott, Comstock & Gest, is in Chicago taking charge of the performances of "Oh, Lady! Lady!" at the LaSalle. Part of his coming duties will be to rehearse three companies of the show for service on the road; another of "Oh, Boy," and still another of "Oh, Look," for the same purpose.

Gilbert Miller's Bonanza

Gilbert Miller, son of Henry Miller, according to late advices from London, have it that the former has been a whale of a success with his theatrical productions on the other side. His returns on his present season are placed at $150,000, with some theatrical men saying it even is larger that that sum. If this be true then the son has outdistanced his father on the producing end this season as far as big profits are concerned.

• • •

New Piece for Clifton Crawford

Clifton Crawford will be starred in a new musical farce entitled "I Love a Lassie." Irwin Connelly has written the book and Edgar Gardiner the numbers of the piece.

Overseas Stock Company Renamed

The American Stock Company which has been touring France under the joint auspices of the Overseas Theater League and the Y. M. C. A. has been renamed the James Forbes Stock Company out of compliment to its organizer and as a mark of appreciation of his work in supplying entertainment for the A. E. F. It is in especial recognition of Mr. Forbes' plan of forming other stock companies of soldier talent which has been so successful that there are seven of these organizations presenting American plays in France. Oswald Yorke is the general director of this branch of overseas entertainment. Johnson Briscoe is now general manager of the League, succeeding Mr. Forbes, who has resigned.

THE BROADWAY TIME TABLE*

FOR WEEK ENDING MAY 3

Theater	*Play*	*What It Is*	*No. of Times*
Astor	East Is West	*Bainter a Chinese Peg O' My Heart*	158
Belasco	Dark Rosaleen	*Horse race effects united Ireland*	23
Belmont	Our Pleasant Sins	*Domestic drama with Harlem locale*	24
Bijou	Three for Diana	*Incorrigably a widow*	24
Booth	I Love You	*Funny farce without a bed*	16
Broadhurst	39 East	*Play of N. Y. boarding house life*	118
Casino	Sometime	*Lively and humorous musical comedy*	264
Central	Somebody's Sweetheart	*A score of tuneful numbers*	158
Geo. M. Cohan	A Prince There Was	*Grant Mitchell scores in leading role*	159
Comedy	Toby's Bow	*Fine character study of old negro*	114
Cort	The Better 'Ole	*Dramatization of Bairnsfather's cartoons*	236
Criterion	Three Wise Fools	*Has a certain amount of whimsy*	223
Eltinge	Up In Mabel's Room	*Dramatization of a chemise*	133
Empire	Dear Brutus	*Barrie gives people "a second chance"*	163
44th Street	Take It From Me	*Department store set to music*	48
48th Street	Come On Charlie	*Laughable career of a dauntless youth*	39
Fulton	Please Get Married	*A twin bedopus*	88
Gaiety	Lightnin'	*Remarkable character study*	300
Garrick	Bonds of Interest	*Interesting play from the Spanish*	32
Globe	She's a Good Fellow	*To be reviewed*	8
Greenwich Village	Shakuntala	*Picturesque ancient Hindu drama*	22
Harris	The Good Bad Woman	*Old fashioned morals triumph*	39
Hippodrome	Everything	*Fulfills its title*	450
Hudson	Friendly Enemies	*Louis Bernard*	411
Knickerbocker	Listen Lester	*A show for the T. B. M.*	162
Liberty	Moliere	*Second of Moeller's historical plays*	64
Longacre	Three Faces East	*An evening of suspense*	306
Lyceum	Daddies	*War orphans find guardians*	260
Lyric	The Unknown Purple	*A modern Monte Cristo*	256
Maxime Elliott's	Tea For Three	*Expertly dialogued comedy*	269
Miller's	Mis' Nellie of N'Orleans	*Love a la Louisiana*	111
Morosco	Cappy Ricks	*Dramatization of stories*	134
New Amsterdam	The Velvet Lady	*Herbert music embellishes farce*	111
Nora Bayes	Come Along	*Musical comedy with war background*	39
Playhouse	Forever After	*An evening of sentiment*	263
Plymouth	The Jest	*Triumph of the Barrymores*	37
Princess	Toot Sweet	*To be reviewed*	5
Republic	The Woman in Room 13	*Mystery and thrills all evening*	135
Selwyn	Tumble In	*Musical version of "Seven Days"*	55
Shubert	Good Morning, Judge	*Musical play, English in tone*	122
39th Street	Oh, My Dear	*Intimate musical comedy*	191
Vanderbilt	A Little Journey	*Contrasting types of characters*	157
Winter Garden	Monte Cristo, Jr.	*Extravaganza written with imagination*	99

**This Mirror Feature is imitated by other Amusement papers.*

Players in "Out There" Receive Red Cross Service Badge

The American Red Cross service badge has been awarded each of the actors and actresses who last year made a whirl-wind tour of the United States as the all-star company presenting "Out There" for the benefit of the Second Red Cross War Fund. The players decorated are Laurette Taylor, Helen Ware, Beryl Mercer, H. B. Warner, George Arliss, Chauncey Olcott, James T. Powers, Mme. Eleanora de Cisneros, Julia Arthur, J. Hartley Manners, Mrs. Fiske, O. P. Heggie, James K. Hackett, George MacFarlane, George M. Cohan, and Burr McIntosh. The business staff of the production also received the badge and certificate, the members of it being George C. Tyler, William Seymour, Walton Bradford, William E. Gorman, William H. Wright, J. P. Toohey, H. C. Judge and A. J. Simmons.

• • •

Second Company of "Burgomaster"

W. R. Macdonald, the producer of "The Burgomaster of Belgium" which closed its engagement at the Belmont Theater recently, announces that he is organizing another company to carry "this latest message" from Maeterlinck to the Middle West. The second company, according to this information, will set forth in May.

• • •

New Play for Otis Skinner Next Season

Otis Skinner and his managers, Charles Frohman, Inc., have accepted a new play by G. Ivor in which Mr. Skinner will appear next season. Mr. Ivor is as yet unknown as a playwright. His writing hitherto has been on the subject of economics and on financial topics.

• • •

Hitchcock's New Version

Raymond Hitchcock plans to take a long rest this summer, with the idea of jumping into his new version of "Hitchy Koo" early in the fall.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Addresses to the Office of the Association

The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, April 29th, 1919. The following members were present:

Messrs. Stewart and Wilson (presiding), Cope, Mitchell, Trevor, Deming, Mills, de Angelis, Heggie, Westley and Wise.

New members (through NEW YORK OFFICE): Robert Adams, Linn Albert, Arthur Behrens, Betty Blye, Alberta Brittin, Charles K. Brown, Cecil Clovelly, Edwin Denison, Mercedes Desmordant, Meta Eyferth, Grace Fisher, Roger Gray, Madelne Grey, Minerva Grey, Lillian Grover, Homer Hunt, Isolde Illian, Betty Jane, Margaret Johnstone, Boris Karloff, Helen Kinsel, Margaret Knight, Douglas Leasett, Francis S. Merlin, Betty Murray, Harold J. Murray, J. S. Murray, Francis Pierlot, Oreta Porter, Harry Rolland, Andrew Tombes, Ethel Tucker, Jack Tucker, Max Waizman, Walter S. Woodall (and JUNIOR MEMBERS): Theresa Browne, Edith C. Clasper, Fannie Driscoll, Marian Driscoll, Marjorie Eleanore, Autumn Lee, Anna Lofeler and James Martindale (and through CHICAGO OFFICE): Esther Evans, Kathryn Givney, Jack H. Hawkins, Montgomery Holland, and Patti McKinley.

A young soldier entered the office the other day. He had just landed from France, having enlisted as soon as war was declared. "I want to know how I stand with the A. E. A.," he said. We assured him that it had been our privilege and our great pleasure to make it easy for our soldier members. "I know that," he said, and then, after a pause, he continued: "Over there, things looked pretty drab at times, and little kindnesses affected us deeply. I was in the trenches, caked with mud from head to foot, when I received your letter stating that the A. E. A. would carry me free so long as I was in the service, and I am telling the truth when I say that the letter made the tears come into my eyes. Please tell the Council that I thank them." Well, it was little enough for us to do, goodness knows, and his appreciation reflected credit on no one particularly but himself.

What a source of perennial trouble is the assignment of dressing-rooms. Nothing else, we believe, has created so much dissension in theatrical companies, and yet it is not brought about through long association with the footlights, for we have known beginners during their first season to be as sensitive in this matter as the oldest professional. Of course there is never trouble with the leading man or woman, thank Heaven, for they get No. 1 and 2 without question, but it is with some of those who follow. Tell this to the layman and he will laugh and probably remark that all actors are children. But this is not the answer. It is really a matter of position.

The old-fashioned paternalistic manager sometimes causes us more trouble than his modern associate. It is very hard for him to brook what he calls outside interference. In his lordly way he is apt to brush aside our questions with the remark: "I always do the right thing by my people, and at the very moment he may be dodging and squirming payment for an extra matinee or an illegitimate lay-off. He gives us to understand that he is hurt to the quick that any protest should be lodged against *him*. Only so long as we don't interfere in any way with his business is he willing to admit that the A. E. A. has any right to existence.

NO MAN'S LAND

By Mlle. Rialto

DIANTHA PATTISON, who is rapidly finding her niche in the theater world, was particularly lovely as a youthful society girl, burdened with brains, in "I Love You." Her ability to play the well bred, cool, and somewhat bored persons we are led to believe dominate Society Land, has never had a better opportunity to come to the fore than in this delightful role of William Le Baron's farce of propinquity—and of love, at the Booth Theater. A little blue frock which she wore deserves a word of praise, too. For it was an unusually attractive little blue frock and helped immensely to bring Miss Pattison's beauty across the footlights. Made in the newest style full and fluffy at the hips, and yet lending graceful lines, we knew the minute we saw it that some one was going to live up to the play's title and say "I love you" before the final curtain. It was that kind of a frock, and Miss Pattison was that kind of a girl.

. . .

GYPSY O'BRIEN was a charming fiancee who almost forgot her affianced because of proper settings—and propinquity. Her daintiness and lack of stability made a splendid contrast to Miss Pattison's poise and air of superior intellectuality.

. . .

NOW that the rumor of Irene Castle's engagement has been confirmed, busy little Broadway birds have been busy wondering whether she will retire from the stage and screen and settle down in Ithaca, N. Y., the home of her fiance. Although she has been associated with the film world more closely since the death of Captain Vernon Castle, there have been rumors—and hopes that she would once more appear in a musical revue of the type that brought her into popularity along the Rialto. There have been followers of the Castle school of dancing, yet few have ever equalled them in grace, or ability to please the hard-to-please public.

. . .

IF a tempting play doesn't come along to lure Julia Arthur back to the footlights pretty soon, she is apt to disappear for a long, long while. All the Liberty Bond "drives" are over, and lately the only opportunity that a faithful public has had to see her has been at the various booths. Her success in selling bonds has been remarkable and at the Hippodrome just recenty she not only captured her audience, but a good share of their pocketbooks—which was more important.

. . .

THE road to fame and fortune is apt to be a hard one we all know, but not so with Ann Macdonald, who left the Keith stock company at Union Hill and ferried across the Hudson to Broadway to become leading woman with Leo Ditrichstein. And now that "The Marquis de Priola" is on tour she is showing western cities just how good a leading woman she is.

SO it is to be "The Ruined Lady", which will bring Grace George back to town. Having been written by Frances Nordstrom, who has proven her ability to write clever things, we are looking forward to a long and prosperous season for the play. As usual, Miss George has surrounded herself with a company of capable players, among whom are Jessie Bostelle and little Joyce Fair. There are many who will recall the charming ittle girl who, with Ernest Truex made "The Dummy" one of the best plays of its year. We are glad to know that Joyce has grown up at last and will once more greet her friends in the audience.

. . .

PRETTY soon there wil be two Ming Toys in town. Fay Bainter, of course, will be one of them in "East Is West," while Adele Rowland, in "The Red Lady," will be the other. News comes from Baltimore, where the musical comedy was produced, that a scene from the popular Chinese love story has been burlesqued and that Adele Rowland, who helped to sing *Pack Up Your Troubles in Your Old Kit Bag and Smile, Smile, Smile*, into success, is a thoroughly delightful Chinese maiden and gives a wonderful imitation of Fay Bainter's Ming Toy.

. . .

MARGARET NYBLOC, as bonny a Scotch lass as you could find, is the latest addition to the cast of Paul M. Potter's farce, "Pretty Soft." When one remembers her perfrmance in "Bunty Pulls the Strings" and "Kitty Mackay," at brings a joyous feeling to the busy theater-goer to know that "Pretty Soft" will be seen around these parts pretty soon.

. . .

"GOING UP" is responsible for the success of at least two young actresses. There was Edith Day who had the leading role during the play's long stay in New York, and who immediately made her *Tickle Toe* number one of the most popular of the entire season. Then along same Janet Velie's good fairy and secured the part for her for the road season. And so well did she duplicate Miss Day's success in the role that reports have it that she has been asked to affix her name to more than one contract for this year.

. . .

PEGGY WOOD having played in "Maytime" for seventy-nine consecutive weeks, is looking forward to a vacation. Not that she doesn't like her role—or roles, rather, since she plays four characterizations—for she does. And she is also grateful for the opportunity that she has had to show just how versatile a young lady she is. But eight performances a week for seventy-nine weeks is apt to make one—just a little weary. So all of her friends are wishing her a happy resting time—and a success of at least seventy-nine weeks for the play which she has written, and which will be produced next season.

SOUTHERN CIRCUIT TO OPEN OFFICES IN NEW YORK CITY

Eugene Clarke Coming Here in June To Represent The Saenger Amusement Co. of the South

As a result of the Saenger Amusement Company extending its southern circuit and increasing its general theatrical activities that organization has decided to open New York offices about June 10, with Eugene Clarke of Natchez, Miss., as its Broadway representative. This arrangement means that the Saenger Amusement Co. is fast becoming a power in the theatrical world, the circuit not only embracing a long line of houses through the south and principally Mississippi and Louisiana.

Not only are traveling combinations being lined up for some of the Saenger houses, but the Company owns a brace of motion picture theaters in towns where their legitimate properties are located.

Among the many Saenger Company's legitimate houses are those in Clarksdale, Greenville, Greenwood, Jackson, Yazoo City, Vicksburg, Natchez, all in Mississippi, Monroe, Baton Rouge, Shreveport, all in Louisana and Texarkana, Texas.

The Saenger Amusement Co. has become the logical circuit successor to that formerly operated by the American Theatrical Exchange during the regime of the late M. Weis and his son, the late Clarence Weis.

. . .

Pittsburgh Corporation Will Star English Actor

Alfred Bryan, the English star, who has been in retirement for several years, is now in this country and will make his first American appearance next season in a new production. Plans are under way for the forming of a producing corporation in Pittsburgh, which will star Mr. Bryan. The new enterprise is being promoted by Jay George, formerly in vaudeville and stock.

. . .

Smith and Golden Plans for Next Season

Winchell Smith and John L. Golden have selected a four-act play by Pearl Franklin and Elia W. Peattie as their first production for next season. It will be tried out next month.

New productions of "Lightnin'" and "Three Wise Fools" are being made for Australia. The original companies of these plays at the conclusion of their New York engagement, are destined for London, with previous engagements in Chicago and San Francisco for "Lightnin'".

. . .

"Susan Lenox" Next Fall

"Susan Lenox," the Shuberts' stage version of David Graham Phillips' "The Rise and Fall of Susan Lenox," recently "tried on the dog" out of town and found wanting, has been shelved until the latter part of next August when it will be recast and again produced with a view of putting it on Broadway.

. . .

Mary Nash With Woods

Although Mary Nash has closed her tour in "The Big Chance" she has been reengaged by the Al. H. Woods' offices for next season.

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"The Woman In Room 13"

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A Mammoth Musical Spectacle
By R. H. BURNSIDE
Matinee Daily Best Seats $1.00

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A New Comedy by
JOHN L. HOBBLE

ELTINGE Thea. W. 42d St. Evs. 8.30. Mats. Wed. & Sat. 2.30

A. H. WOODS Announces

UP IN MABEL'S ROOM

with Hazel Dawn, John Cumberland and Walter Jones

New Amsterdam Theatre W. 42d Street
Evgs. at 8.20 Mats. Wed and Sat. 2.20

KLAW & ERLANGER Present

The Velvet Lady

A Hilarious New Musical Comedy
Music by Victor Herbert

Hudson West 44 St. Evgs. at 8.30 Mats. Wed. & Sat. at 2.30

A SMASHING TRIUMPH!
A. H. WOODS Presents
LOUIS MANN and SAM BERNARD in

Friendly Enemies

by Samuel Shipman and Aaron Hoffman

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Dark Rosaleen

A Comedy of Irish Life

By W. D. Hopenstall and Whitford Kane

KNICKERBOCKER THEATRE B'way & 38th St.
Evgs. 8.15, Mats. Wed. and Sat., 2.15
JOHN CORT'S NEW MUSICAL COMEDY

Listen Lester!

"There is happy, joyous dancing, with music and comedy a-plenty."
—*Globe.*

EMPIRE THEATRE B'way & 40 St.
Evgs. 8.15. Mats. Wed. & Sat. 2.15.
CHARLES FROHMAN presents

William Gillette

In the New Comedy
"Dear Brutus"
By J. M. Barrie

CENTRAL THEATRE
B'way & 47th St. Phone Bryant 17.
Evgs. 8.30. Mats. Wed. & Sat. 2.30.
ARTHUR HAMMERSTEIN'S Newest Musical Play

"SOMEBODY'S SWEETHEART"

44th ST. Theatre W. of Broadway Phone Bryant 7292
Evgs. 8.30. Mats., Wed & Sat. 2.30
A New Musical Play

TAKE IT FROM ME

SHUBERT THEATRE, 44th, W. of B'way. Phone Bryant 8439.
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'Good Morning, Judge'

WITH
GEORGE HASSELL | MOLLIE KING | CHARLES KING

CASINO B'way & 39th St. Phone 3846 Greeley
Evgs. 8.30. Mats. Wed. & Sat. 2.30
A MERRY MUSICAL ROMANCE

SOME TIME with ED. WYNN

Nora Bayes Thea., 44th, W. of B'way. Phone Bryant 81
Evgs. 8.15 Mats. Wed. & Sat. 2.15
The Musical Comedy

COME ALONG

Book by BIDE DUDLEY
Music and Lyrics by JOHN LOUW NELSON

ASTOR Theatre, 45th & B'way Phone Bryant 287.
Evgs. 8.15. Mats. Wed & Sat. 2.15

EAST IS WEST

A New Comedy with
FAY BAINTER

BIJOU THEA. 45th. W. of B'way Ph. Bryant 430, Evgs. 8.15 Mats Wed & Sat 2.15
A NEW COMEDY

3 FOR DIANA

WITH
MARTHA HEDMAN

Broadhurst THEATRE, 44th W. of B'way, Tel. Bryant 64.
Evgs. 8.30 Mats. Thurs. and Sat. 2.30
Rachel Crothers Newest Comedy

"39 EAST"

WITH
Henry Hull and Constance Binney

WinterGarden Broadway and 50th Street Phone Circle 2330
Evgs at 8. Mats. Tues., Thurs. & Sat. at 2

Winter Garden's Midwinter Extravaganza

MONTE CRISTO, JR.

BOOTH THEATRE
45th, W. of Broadway. Evenings 8.30
Matinees Wed. & Sat. 2.30
G. M. ANDERSON Presents

'I LOVE YOU'

A new farce by William Le Baron

39th St. THEATRE
East of B'way. Phone Bryant 413.
Evgs. 8.30. Mats Wed. & Sat. 2.30
Smartest of All Musical Comedies

Oh, My Dear!

Direct from PRINCESS THEATRE

COMEDY Theatre, 41st St. E. of Broadway Phone Bryant 5194
Evgs. 8.30. Mats. Thurs. & Sat. 2.30.
A NEW COMEDY

TOBY'S BOW

with NORMAN TREVOR
GEO. MARION & DORIS RANKIN

RIALTO RIVOLI

B'WAY AT 42nd ST. DIRECTION of HUGO RIESENFELD B'WAY AT 49th ST.

Maurice Tourneur's Masterpiece
"The WHITE HEATHER"
Great Drury Lane Melodrama
RIALTO ORCHESTRA
"Bohemian Girl" Overture
RIALTO MAGAZINE
Judge Rumhauser Cartoon
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ALBANY: HARMANUS BLEECKER—For the second week (April 28-May 3) of the engagement of the Fassett Players at Harmanus Bleecker Hall an excellent stock presentation of Willie Collier's success, "Nothing but the Truth," was produced with much credit to the ability of this new company. Mr. Fassett's and Ann Mason's interpretations of the leading roles were particularly effective. Next week: "The Brat." Herrick.

BUTTE: EMPRESS—The increasing popularity of the excellent Empress Stock Company is shown in the substantial box office receipts at every performance. "The Deep Purple" was only one more decided success of the long list of the season. During a performance W. G. Mayo was the victim of an unfortunate accident. In the last act, when as Harry Leland, he is shot by Gordon Laylock (Val Howland, leading man), in some manner his right wrist received the soap slug of the blank cartridge, making an ugly wound. First aid was given by Mr. Hutchinson, and Mr. Mayo has not missed a performance. Lane.

CHICAGO: GREAT NORTHERN HIPPODROME—The players here closed their season last week with a presentation of Alice Gerstenberg's one-act play, "The Pot Boilers." Atkins.

CLEVELAND: PROSPECT—"Everywoman," acclaimed to be the most pretentious production ever offered in Cleveland by any stock organization, was presented for the second week, at the Prospect Theater by Vaughan Glaser, and his superior company of stock players. The demand for seats has been the heaviest since the opening of the Glaser stock engagement. Loeb.

COLUMBUS, O.: KEITH'S—The B. F. Keith Vaudeville House ended its winter season and installed the summer stock company on Monday night. "Good Gracious Annabelle" was the play given and a near capacity house was there to greet the new band of players. Maude Gilbert was given a cordial reception upon her re-appearance here for a second season as leading lady. Ben Taggart, the new leading man, made a good impression in a rather small part and will no doubt prove popular in better roles. Raymond Bramley, another new-comer for stock, also promises well for future work. Other new members who gave finished performances are Russell Fillmore, Edith Spear, Maude Allen, William H. Gerald, Mayo Thatch and Thomas Williams. Two others returning from last year are Bessie Warren and Russell Parker. On the whole the company is good and the first week's production was commendable to a high degree. The director is Rowland Edwards. Langley.

EDMONTON: ORPHEUM—"Bought and Paid For" received an excellent presentation at the hands of the Orpheum Players. Zana Vaughn and Rex Snelgrove were at their best in the leading roles and Allan Strickfadden made a first-class Jimmy Scilly. Business good. "The White Sister" follows. Forbes.

FALL RIVER: ACADEMY OF MUSIC—Week of April 28-May 3, the Blaney Players offered Max Marcin's melodramatic farce, "Cheating Cheaters," with their usual great success. Valerie Valaire as Nan Carey was exceptionally good in the part. Anna Laynge as Nell Brockton and Jack Lorenz as Tom Palmer, gave good support. Attendance was very large. "The 13th Chair" 5-10. Gee.

HAVERHILL, MASS.: ACADEMY—"Another Man's Shoes" with Bert Leigh, the new leading man in the cast, made a very good impression, Ione Magrane, most charming, giving excellent support. Next week, "The Merchant of Venice," with Edouard D'Oise, of the local company, as Shylock. Then, "Daddy Long Legs," "Camille" and "Peg O' My Heart." Issertell.

MONTREAL: ORPHEUM — Yvonne Garrick appeared with the stock company in "Frou-frou," and the old play seems to have lost none of its power to charm and interest. Gustave Scheler appeared as Sartorys and M. Schauten as Caldress. Tremayne.

NEW YORK: LEXINGTON—An excellent performance of "Yes or No," a play of American wives and their homes, was given last week at the Lexington Theater by Frances Ferne and the Broadway Players. "Fair and Warmer," the farce by Avery Hopgood, is being presented during the current week by Frances Ferne and the Broadway Players, at the Lexington Theater. This is the third offering in the repertoire of this clever company, which began its stock engagement at the Lexington two weeks ago.

SALT LAKE CITY: WILKES—Little Mary McAlister, the motion picture star who was featured not long ago in many Essanay releases, and who is a native of Salt Lake, headed the Wilkes Players at the Wilkes Theater in "The Little Princess." Associated with Little Mary were a dozen or so talented youngsters of Salt Lake, each of whom won applause. Throughout the week, the bill attracted large audiences. Next week, Maude Fealy and Crane Wilbur open a six weeks' engagement in "Yes or No." HIPPODROME—The old favorite, "Lena Rivers," came back strong at the Hippodrome last week, where Ralph Cloninger, Gertrude Bondhill and the Cloninger Players scored success. The play drew crowded houses throughout the engagement. Next week the bill will be "Powers that Be." Pickering.

SAN DIEGO: STRAND—In "The Chorus Lady," given by the Virginia Brissac Stock Co., Miss Brissac again demonstrated her ability in the title role by giving an excellent performance. "The Unkissed Bride" followed. Chapman.

SAN FRANCISCO: ALCAZAR—The company at the Alcazar pleased with "Sick-a-Bed," starring Belle Bennett and W. P. Richardson. The next play will be "The Gypsy Trail." Barnett.

SCHENECTADY: VAN CURLER—After a week's absence from the cast, Mae Desmond returned to appear in the production of "Way Down East" and although this is the second time these players have presented this piece, the usual success of this company attended its presentation. Next week "The Little Teacher" is announced. Sahr.

SPOKANE: WOODWARD — "The Brat" was the best starring vehicle Hazel Whitmore has had this season and played to capacity, "The House of Glass" followed.

SYRACUSE: The Knickerbockers opened their second week with "Seven Chances." They played each night to well filled house, and the advance sale of seats for all of the performances was quite large.

WINNIPEG: Anne Bronaugh as Camille and Frank Camp as Armand Duval, have full scope for their talents in a splendid production of the fifty year old play of "Camille," by the Permanent Players.

IS THAT SO!

James O'Neill has left the company now playing at the Empress, Butte, to join John E. Kellard's Shakespearean company in Chicago.

Ted Howland, late of the Alcazar Stock Company in San Francisco, has joined the company at the Empress Theater, Butte.

Walter Scott Weeks who has been with the Emerson Stock Company in Haverhill, Mass., for the past four seasons, has severed his connection with that organization to play a summer season with the Poli Players, at Springfield, Mass. He plans to return to Haverhill in the fall.

James A. Sayer, manager of the Academy Theater, Haverhill, Mass., has left to join the Gordon Amusement Company in Cambridge.

Mary Newton, formerly leading lady at the Empress Theater, Butte, Montana, has assumed leading roles at the Liberty, Oakland, California.

Blossom Baird, the new leading lady at the Empress, Butte, opened her engagement at that house in "Nearly Married," April 21.

Alfred Cross has resigned as leading man of the Savoy players, Hamilton, Ont., and has returned to New York. Roy Walthing has succeeded him here.

• • •

Northampton Players End Unusual Season

The season of the Northampton Players closed April 26. Following the performance of "Pals First" quantities of flowers were sent over the footlights and short speeches were made by each member of the company. Melville Burke has been asked to return for another season which means a continuance of the first-class plays which are making the organization famous. Although the company is generally classed as stock but two or three out of twenty-four plays given this season were in the merely popular class. Twelve comedies have been given, also four farces, two tragedies, two pastoral plays, two emotional dramas, one melodrama and one morality play. Half the plays were American the others divided between British, Scandanavian, Dutch and French. Several have never been given in stock. Among the leading productions of the season, in addition to three Shaw comedies were "The Tragedy of Nan," "A Doll's House," "Ghosts" and "Everyman," the latter an exceptional production for beauty and impressiveness. Brewster.

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WHAT THE SHOWS ARE DOING ON THE ROAD

AMSTERDAM: AMSTERDAM—"Friendly Enemies" played to a capacity house last week. Raye Dean, a local girl was in the cast as June Block, and received a royal welcome from her old townspeople.

BUFFALO: MAJESTIC—"The Country Cousin" deserved the large and enthusiastic audiences it has been having. Alexandra Carlisle is a joy. SHUBERT-TECK—"The Melting of Molly" is a good sample of the ever-ready musical comedy. Barker.

CALGARY: GRAND—"Turn to the Right," after a very successful tour of the coast cities, played a return engagement to good business. The company is an excellent one. "Maytime" was the attraction April 24-26. Forbes.

CLEVELAND: OPERA HOUSE—Margaret Anglin in "Billeted" proved the most delightful comedy attraction offered at the Opera House this season. COLONIAL—The San Carlo Opera Company offered the usual repertoire of popular operas at the Colonial Theater this week, under the direction of Adella Prentice Hughes, through the co-operation of the Shuberts. This was the sixth annual engagement of the company, and the most successful, both artistically and financially. Loeb.

DETROIT: CAMPUS—Standing room was the only thing available for the "Passing Show." GARRICK—"The Melting of Molly" drew only a fair business last week, owing to the "Passing Show." "Oh! Lady, Lady," week April 27. NEW DETROIT—Wilette Kershaw in "Peggy, Behave" played to good audiences last week. "The Canary" week April 27. Stanley.

EL PASO, TEX.—The Melba Palmer Theatrical Company are playing to good houses. Week commencing April 20 they put on "Paid in Full." Shelton.

FALL RIVER: SAVOY—Klaw and Erlanger presented Billy B. Van in "The Rainbow Girl" 29, with a strong company of favorites. Best of satisfaction to S. R. O. Gee.

HAMILTON, ONT.: GRAND—Much interest was taken in the play, "Parlor, Bedroom and Bath," April 25 and 26, as the author, Charles W. Bell, is one of Hamilton's prominent barristers. The three performances had capacity houses. Nesbit.

LONDON, ONT.: GRAND OPERA HOUSE—William Faversham and Maxine Elliott, supported by a splendid company, presented "Lord and Lady Algy," 28, to a record audience both as regards number and enthusiasm. "The Better 'Ole" opened a two-days' engagement, 29, to good business and pleased. Webbe.

MINNEAPOLIS: METROPOLITAN—Maxine Elliott and William Faversham in "Lord and Lady Algy" played four performances to capacity business at the Metropolitan Opera House. "Pollyanna" week of April 20. "Old Lady 31" and Ethel Barrymore are future Metropolitan bookings this season. Beede.

MONTREAL: HIS MAJESTY'S—Elsie Ryan in Roi Cooper Megrue's charming comedy, "Tea for Three," gave an excellent performance—Norman Hackett and Hayden Stevenson played the leading male characters. Tremayne.

PHILADELPHIA: ADELPHI—"Seventeen," made from Booth Tarkington's story, opened week of April 28, under the direction of Stuart Walker. BROAD—Leo Districhstein & Co. are producing for their final week here "The Matinee Hero," written by the star and A. E. Thomas and previously produced in N. Y. CHESTNUT—"Parlor, Bedroom and Bath" has moved here from the Adelphi. GARRICK—"The Cave Girl" continues in its second week. FORREST—Fred Stone plays a return engagement in "Jack O' Lantern." LYRIC—"Lombardi, Ltd. still doing a nice business. SHUBERT—"Little Simplicity" drawing well and will continue for several weeks. Cohen.

PITTSBURGH: NIXON—Julian Eltinge headed his own company of vaudeville talent before a large and appreciative audience. ALVIN—"Sunshine" made a distinct hit with its atmosphere of sunny Spain. Jane Richardson sang well and delighted the large audience. PITT—"Oh Boy" opened to a crowded house and the music has lost none of its charm. The cast headed by Anna Wheaton good work and won much applause. DUQUESNE—The Laugh-provoking farce, "Twin Beds," opened its second and last week to an enthusiastic audience. Latus.

SAN FRANCISCO: COLUMBIA—James K. Hackett in "The Better 'Ole" came to this house April 28. CURRAN—Kolb & Dill in "As You Were" drew well. CASINO—The Casino, which played to S. R. O. during the engagement of "Let's Go," has Jack Wilson as the star in his new play. "That's It," in which Kitty Gordon is the added star. Barnett.

ST. JOHN, N. B.: OPERA HOUSE—Buck Hart proved a big attraction. Full houses. IMPERIAL THEATRE—"Tea for Three" 23rd-24th. Houses all report business as good, but usual exit to country will have effect as summer season opens next month. Gibson.

SYRACUSE: WIETING OPERA HOUSE—"Mary, Be Careful," which played at this house for a three-day run, is full of life and action, in addition to an excellent plot. The play is new and needs little retouching to remedy its minor imperfections.

TACOMA: TACOMA—"Pollyanna" drew very large and appreciative audiences. Viola Harper was excellent as "Glad." Winifred Hanley as Nancy was noted in local press for her clever acting.

TORONTO: PRINCESS—"Fiddlers Three" not only to capacity houses, but satisfied and contented indeed were the audiences. ROYAL ALEXANDER—"Chu Chin Chow" and at very high prices. Was a very rich feast, and many old friends were in the cast. Dantree.

WASHINGTON: BELASCO—"Dark Horses," a brand new comedy by Samuel Shipman and Percival Wilde, produced by William Harris, Jr., acted by a uniformly strong cast, scored a striking success at its first performance last week at the Belasco Theater. NATIONAL—"La, La, Lucille," Fred Jackson's musical comedy with George Gershevin's attractive and catchy score drew large and thoroughly pleased audiences to the National. GARRICK—During the past week the Garrick presented Walker Whiteside in "The Little Brother," an admirable production that met with sterling appreciation. POLI'S—A return engagement of "Leave It to Jane" crowded Poli's again with its admirers. Frande.

WILLIMANTIC: In "Oh Boy," Zella Rambeau received the able support of a fine company. House sold out before curtain rose, at top prices. Palmer.

WILKES-BARRE: GRAND—"Heads I Win," with Marie Louise Walker in the leading role, played a two-day engagement. Miss Walker scored a hit, being repeatedly applauded for her work. "The Wanderer," with all star cast, played to fair houses. Very well staged, and an attraction that entirely pleased. Briggs.

* * *

PLAY DATES AHEAD

ADAM AND EVA: Boston March 17-indef—

CAVE GIRL; Phila indef—**CHU CHIN CHOW;** Syracuse May 5-10.

DANGEROUS AGE; Chic indef.

FIDDLERS THREE; Cleveland May 12-17—**FLO FLO;** Boston 21-May 24—**FURS AND FRILLS;** Cheyenne, Wyo. May 4, No. Platte, Neb. 5, Grand Island 6, Lincoln 7, Fremont 8, Des Moines, 10, Oskaloosa, Iowa, 11, Iowa City 12, Marshalltown 13, Mason City 14, Waterloo 15, Independence 16, Cedar Rapids 17, Muscatine 18, Davenport 19, Clinton 20, Freeport, Ill. 21, Rockford 22, Elgin 23, Joliet 24, Michigan City, Ind. 25.

GLORIANNA; Chic indef—**GOING UP;** Chic indef.

HONOR OF THE FAMILY; Ann Arbor, Mich. 5, Toledo 6, South Bend 7, Rockford, Ill. 8, Bloomington 9, Peoria 10.

JACK O'LANTERN; Phila indef—**LITTLE SIMPLICITY;** Phila Mar. 31 indef—**LOMBARDI, LTD.;** Phila Apr 21-June 14.

MASQUERADER; Chic indef—**MOONLIGHT AND HONEYSUCKLE;** Chicago indef.

NOTHING BUT LIES; Chicago May 4—(indef.)

OFF CHANCE; St. Joseph 5, Lincoln, Neb. 6, Sixous City 7, Omaha 8-10—**OH, LADY, LADY;** Cleveland May 5-11, Syracuse 12-18—**OH, LOOK:** Boston indef.

PARLOR, BEDROOM AND BATH; Phila indef.

SAVING GRACE; Poughkeepsie 5, Utica 6, Johnstown 7, Troy 8, Glens Falls 9—**SCANDAL;** Chic indef—**SEVENTEEN,** Phila indef—**SHE WALKED IN HER SLEEP;** Boston 24 indef—**SO LONG LETTY;** Columbus 4-10, Hamilton 11, Cleveland 12-17, Pittsburg 18-24, Washington 25-31, N. Y. C. June 2-7, Brooklyn 9-14.

30 DAYS: Chic indef—**TILLIE:** Chic indef—**TWIN BEDS;** Phila indef.

* * *

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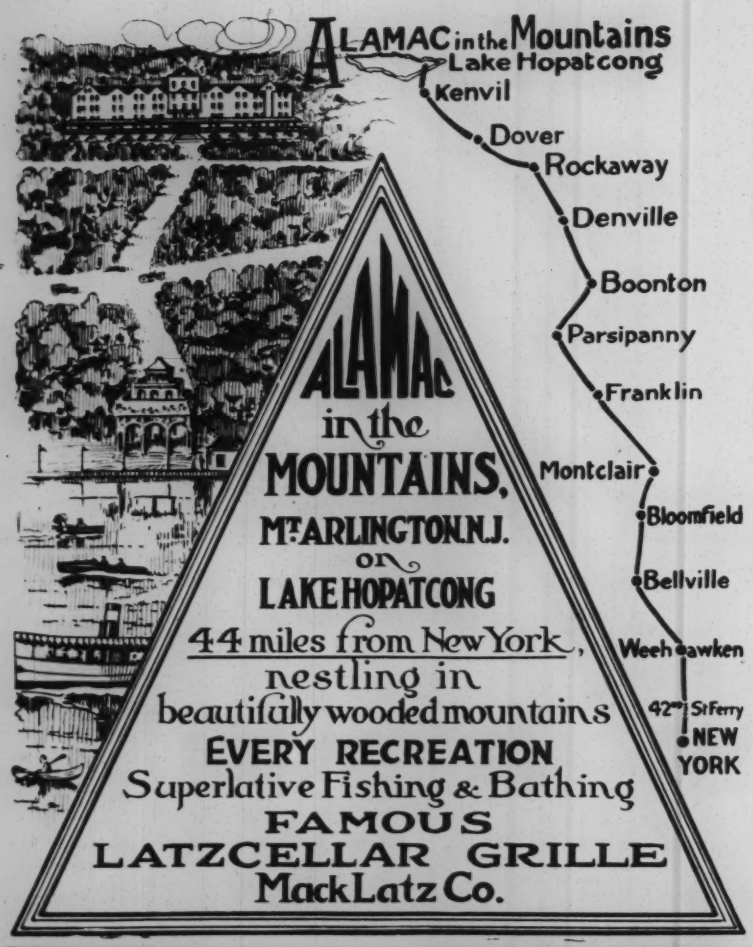

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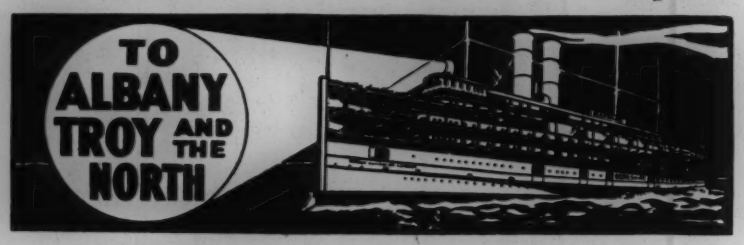

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WHERE'LL WE GO!

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This popular dining-and-dancing place continues to draw large crowds and send them away well satisfied. A particularly successful feature of the past week was a ball in the Palm Garden Thursday evening at which many of the best known of the New Amsterdam and Century Roofs were present, as well as those who contribute to the entertainment of Reisenweber's own guests.

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The smartest of motor resorts around New York are Pelham Health Inn and Blossom Health Inn. Both have superfine cuisine and superior service.

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Shanley's excellent cabaret and orchestra keeps satisfied the Shanley's patrons who are as constant as the daily dinner. Celebrating Easter is going to be an unusual affair. The program will surpass any of Shanley's previous efforts.

Hotel Bingham

Many persons motoring from New York to Atlantic City, N. J., make it a point to stop over at the Bingham Hotel in Philadelphia. The Bingham is a popular hotel for the motorist, and Manager Frank Kunble sees that every attention is given to autoists going to and from Philadelphia.

Strand Roof

The new Spring review at the Strand Roof is a success. This popular resort is crowded regularly with diners and dancers. The dinner served at the Strand Roof, as everybody knows, is not excelled anywhere, and thus, with other inducements, makes the Strand Roof a most popular place.

Hotel Majestic

The Hotel Majestic Cafes, in charge of Walter Guzzardi, have enjoyed such brisk business that extra help had to be employed. The Majestic roof is being converted into a fairyland, to be ready for the summer opening. Dancing in the Cafe des Allies has become so crowded during the last week that the door had to be closed at eleven o'clock.

Healy's Golden Glades

Healy's Golden Glades has the only ice-skating show in New York and features the world's greatest ice skates and ice ballet. They also present a 1919 edition of the Victory Revue on the fourth floor. Both are exhibits which are drawing crowds and rendering unanimous satisfaction.

Shelburne—Brighton Beach

Hotel Shelburne at Brighton Beach has made all preparations for summer business. The shore dinners at this hotel have been famous. The management has assured that the same standard has been employed this season.

* * *

MARRIAGES

KOEPPEL-LEVERING — Elinor Levering, daughter of James Levering, was married Saturday, April 26, to Rudolph Koeppel. She was a successful child actress.

* * *

DEATHS

BERGEN—The funeral of Nella Bergen, the former light opera star, was held from the home of Mr. and Mrs. S. R. Kahn, Freeport, L. I., where she died April 24 of penumonia in her forty-sixth year. Burial was in the Catholic Cemetery at Westbury.

FISCHER—Robert A. Fischer, 65 years old, character actor, died April 27 at Brunswick Home, Amityville, L. I. He had been an actor for more than forty years. He acted for a long time in "Shore Acres" and "Way Down East." He also appeared in "The Man of the Hour," played Baron Stein in "Diplomacy," and in 1916-17 was in "Fair and Warmer." His wife, known on the stage as Margaret Casse, died eight years ago.

KIRALFY—Imre Kiralfy, famous as the organizer of pageants and spectacular plays, died at Brighton, Eng., on April 27. Kiralfy was born in Budapest seventy-four years ago and made his first appearance as an actor at the age of 4 years. In his boyhood days he danced in the principal theaters in Germany, meantime studying music. At 23 he began organizing pageants and processions. In 1869 Kiralfy came to the United States and remained in this country for twenty-five years, presenting spectacles such as "The Fall of Babylon," "Nero and the Burning of Rome," "Columbus" and "America."

SULLY—John F. Sully, vaudeville actor, with his son, Vincent, 13 years old, was killed at Camp Merritt in the collision of two jitney buses, April 26. They were returning from the Liberty Theater at the camp, where they gave an entertainment the night before. In private life, Mr. Sully was John F. Frawley, and came from San Francisco.

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VAUDEVILLE-MUSIC

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THE ORIGIN OF VAUDEVILLE—From Pastor's to the Palace

By HARVEY ALEXANDER HIGGINS, Jr.

Where Did Vaudeville Come From?—How It Has Lived Down Its Dark Past—The Rise of Tony Pastor—Proctor, Keith and Others—What Does the Future Hold?

VAUDEVILLE! Before we go any further back into the dark corners of its attic, let us consider Jessie Hayward's playlet, "Air Castle Kate" as a good beginner. It is a splendid example of the considerable stigma in which vaudeville was held even twenty years ago. First, because this playlet deals with the marriage question between a vaudeville artiste, one of its characters, and an aristocratic college boy, which is being kept on the quiet, and next because of its other character, an old worn out artiste, called in the sketch, 'Air Castle Kate," whose constant prayer is for a home and honest dealings from agents.

The setting of the playlet is in a dressing room of a tumbled-down theater in a town which the Nickel Plate hesitated to stop at. These two women performers dress in the same room—the old timer and the young girl with a babe tucked away in her trunk. The novice is ashamed to tell her college boy husband that she is helping to patch out his feeble allowance by such employment. Of course for the girl, according to story book rules, everything turns out all right.

Social Status Low

But the curtain leaves the old artiste, who had been cheated by agents and kicked out by managers without even having her salary thrown after her, to follow a helter-skelter booking on tin-can junctions. Such was the social status of a girl in vaudeville twenty years ago, and partially the conditions surrounding an old timer who had a hard time of hanging her hat, even in a ten cent show theater at a tin-can junction, because vaudeville lacked organization. Honest managers there were. But booking a transcontinental tour for thirty was a hit or miss affair. Artists often were tramps—something to be smiled at. What has modern vaudeville done? It has, especially to women, given them a social status, comforts and a system like that of the Pennsylvania Railroad. Equally, do the men enjoy such advantages, too.

And twenty years ago, many people were almost ashamed to tell their neighbors that they had been to such a performance as the young bride in the sketch had to admit was her employment. Not because it was so offensive, because that curse had been eliminated back in Tony Pastor's day, but because it was not fashionable. College professors had not learned that there was comedy in the patter of two comedians, and not all of it was contained in some brilliant dialogue whose author Queen Victoria had privileged with a few cups of tea.

Best Writers Employed

Present vaudeville employs the best writers. Now it has become as fashionable as grand opera. I have sat next to society reporters and fashion writers who have come to the performance especially to scribble about the smart set present and the raiment of the actresses. Some of the most exclusive young women's boarding schools do not draw the line against their charges' visiting the two-a-day now, although the Sunday papers are carefully clipped before they peruse them.

When Mabel McCane was at the Riverside a few weeks ago, word was received at an uptown finishing school that she had one of the prettiest debutante gowns of the season. Eight students with their preceptress took a box for that purpose and also laughed good naturally at beholding their social snobbishness so accurately and comically portrayed by Frances Kennedy.

Origin of Vaudeville

Vaudeville? Where did it hail from? What has it been? And what will become of it? Even the present day artists know little of its family tree. The term vaudeville is derived from les Vaux de Vire, the name of two picturesque valleys, where a Frenchman, Olivier Basselin, composed humorous and satirical drinking songs which became popular all over France in the Fifteenth Century. They were satirical allusions to topics of the day, exactly as are sung on the vaudeville stage today, a recent example being Gus Edward's "America Never Took Water and America Never Will."

But the essence of current vaudeville goes as far back as such ancient rulers as Alexander the Great. They retained licensed fools to perform witty and mirth-provoking acts. Even though considered fools, these personages were often rated as the wisest men in the kingdom. The same applies today with the cut-ups before the footlights.

I have talked frequently with many of them and they discuss deep subjects as fluently as college professors And identically as yesterday the comical "single" with a jingling story, is the basis of vaudeville today, as it was also for the historical court frolic. A program must be full of laughs or the house manager will soon have to report diminishing audiences to the booking offices.

J. C. Mack, Early Performer

A concrete example of the heredity of this vaudeville theory is that of J. C. Mack, the vaudevillian of Mother Goose fame. One of his ancestors was jester to an English king, and down through the ages this gift periodically has manifested itself in the Mack family.

It is safe to say, however, that if the jesters had been left to follow their own sweet methods of amusing the public, they would be about as far advanced today as they were then. It has been the wonderful business organization which has brought vaudeville up to where it is today. Two of these great organizers were artists, Tony Pastor and F. F. Proctor, and the other two were amusement business men, the late B. F. Keith and E. F. Albee.

Exact Date and Place Unknown

To state the exact date and place where the first vaudeville or variety performance occurred in the United States is difficult. Authorities vary. Minstrel performances was one of its best foster mothers. When under such supervision, the infant more or less behaved itself. But when the boy grew a bit and started in business for himself he sowed his wild oats to beat any minister's son. White Varieties in 1852 was an early dignified variety organization located at 19 Bowery. The program consisted of banjo solos, a Highland Fling and Shakespearean Reading. Glancing through old programs it is seen the dramatic sketch was demanded in the better class offerings as much as it is today.

P. T. Barnum did a great deal to dignify the variety. Especially when he rebuilt the notorious Melodeon Concert Hall in 1865. Besides a museum exhibit, he offered a menagerie, a dramatic company, a danseuse, Emma Schell, and a corps de ballet. His headliner at that time was Master Timothy, who danced on stilts. Dancing was also then as conspicuous on such bills as it is now on those of a more aristocratic plane.

The Rise of Tony Pastor

But in this same year a manager bloomed forth who was to completely revolutionize this form of entertainment. It was Tony Pastor. Before his time the varieties were often sorry affairs, an inducement for the morbidly curious. The police and the pulpit worked overtime to cleanse its fibre. The abodes which housed variety were mostly in ill repute.

The Palace of Mirrors was one of these. Later it was changed to several names. Finally it was called the Metropolitan. On November 9th, 1874, Harry Clifton and James Campbell became its managers, and the performances were called The Parisian Can-Can, and for a long time were a disgrace to the city. Unfortunately some of the higher class variety performances were held in the same light as this exhibition, it being a fact which made many people look askance at any entertainment of that nature.

Tony Abolished Drinking

This dark age of American vaudeville history is not cited in a muck-raking spirit, but only to glorify those managers who have lifted it out of the mire to the high standard it possesses today. This theater is especially called attention to because after several managers failed with salacious and partially decent performances, it was Tony Pastor who made a success with his superior form of entertainment. He had already won fame for the taking over Hoym's Theater, 201 the Bowery, renaming it after his nomenclature, and establishing the highest class variety performances New York had ever seen. He abolished all drinking and smoking and took a firm stand for decent performances. With the same ideals, he managed the once infamous Metropolitan and guided it to high repute and prosperity. The number of actors and actresses who started there have gone down in the dramatic annals. Pastor received his training as a performer at the Barnum's Museum. But his theatrical vision was more clear than that of any of his contemporary managers. He saw that women and children could be made the most numerable and profitable patrons. From that time on, his variety or vaudeville bills, whichever you may call it, as the date of transition in the term has not been correctly chronicled, began to grow in popularity toward the goal which today has made this entertainment one of the predominating departments in the theatrical business. Talented professionals

changed their attitude toward appearing in vaudeville. They were anxious to secure engagements under such auspices.

Maggie Cline told me that it was the happiest day in her life when "Tony" engaged her for his theater. "I had long sought a New York opening," she said, plaintively. "He was just like a father to a beginner. He thrilled at any extra applause given an artist, as much as if it were rendered to him."

Maggie Cline Sees Great Change

"But even with the great love I hold for the old days, I can see that vaudeville has much improved," she continued, looking fondly over old photographs of favorites who reigned under Pastor's management. "Take, for instance, the footlights. Little do the boys and girls in vaudeville today appreciate the great danger they lose from not having to ruin their voices with the old gas affairs. In those days the fumes used to choke us and we could not always reach high notes. Also the heat gave singers violent colds. Another inconvenience was the absence of drop curtains. They used to slide the drop like doors between rooms. Many a quiet scene was destroyed or a good laugh lost by the creaking and groaning of such paraphernalia. One great advantage we had was the green room."

"Didn't such intimate sociability make the artists quarrel?" I asked. "No," she said, emphatically. "If vaudeville theaters had green rooms now there wouldn't be so much jealousy among the artists. They would get better acquainted, and the comparing of notes would help each other in their work." A revival of this custom has just been established by Jack Royal at Keith's Cleveland theater and it is successful.

Miss Cline also kindly took exception to one rule of the new vaudeville era with which the writer does not agree. "At Tony Pastor's," she proudly stated, "an artist when ill never had to have credentials to prove the fact. The other members either lengthened out their performances or some friend gladly substituted. Now, artists are almost compelled to have documentary evidence and notify the management way ahead of time when indisposed."

This latter ruling, I personally believe to be most significant of the progress which vaudeville has made. It is system, and it shows that the big officials are efficiently erasing the irregularity that happened in theatrical business, even more so than do men managing great steel industries where temperaments are not so likely to take erratic courses. I still further believe if it were not for such minute-to-minute schedules that the old helter-skelter methods would completely throw the vaudeville business, which has reached almost every town, out of gear, and that the two thousand artists which S. K. Hodgdon keeps on his booking routes would get as unruly as school children.

Keith and Proctor

And right here is a point where the old order of single managers, like the estimable Tony Pastor, had to step aside for the progressive ones like B. F. Keith. Combination had to creep into the theatrical business as it was rapidly doing at that time into the commercial. B. F. Keith and also F. F. Proctor were the first of the managers to begin to spread their activity over extensive territory.

When B. F. Keith opened his Union Square Theater in New York in 1893, Pastor, then the dean of vaudeville managers, in his shrewd mind saw the writing on the wall.

THE LATE B. F. KEITH—
"the Continuous Man from Boston"

He made this statement: "The old-time variety show is dead. It is combination vaudeville now." The old gentleman, with that sixth sense born to theatrical people, knew that Keith, "the continuous man from Boston," as he called him, was right, and that there was going to be a revolution in the vaudeville game. Hereafter there were to be syndicates of theaters instead of single ones and combinations of managers where there had been one.

Keith was of Scotch and French parentage; the latter doubtless made him such a great lover of the theater. After eighteen years on the farm, he started out as a circus worker with Bunnell & Barnum's Museum. He was a silent man. I once rode behind him in a street car for five miles after he and one of his Cleveland theater managers had been visiting Garfield's monument, and he never uttered a word. Such concentration necessarily made him a deep thinker and a firm believer in his convictions.

He conceived the idea of continuous vaudeville performance and put it into effect when others laughed at the arrangement. It was tried out at his Gaiety Musee in Boston. The first day the plan increased his receipts fifty dollars. Little by little he began to enlarge his activities.

Takes the Union Sq. Theater

Taking the Union Square Theater in New York was his biggest theatrical speculation. He had already seen that publicity was a great factor in the amusement field, so he engaged a newspaper man, J. Austin Fynes, to do the press work of a kind which is now being so abundantly and efficiently executed by Walter Kingsley, erstwhile war correspondent and the highest paid press representative in the world. Soon all the town knew that B. F. Keith and his Union Square vaudeville theaters were going to do things.

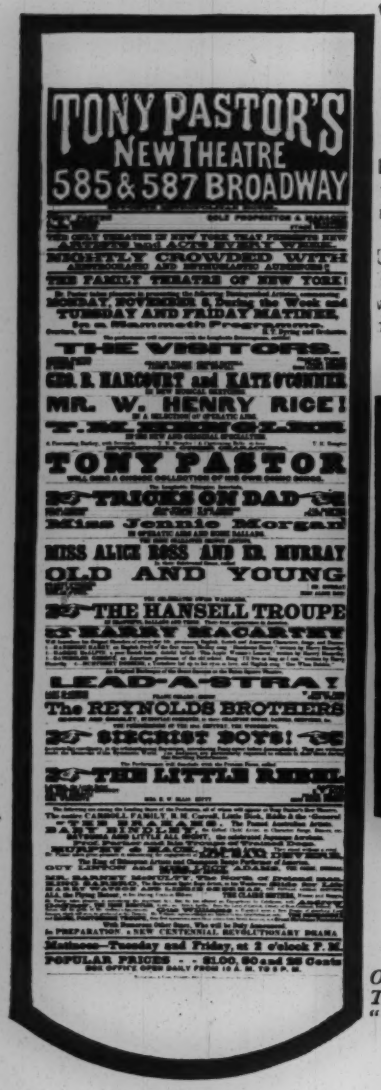
However, a great per cent of the success of this venture was due to E. F. Albee, who in later years was to become the head of American vaudeville. It fell to his lot to rebuild, to redecorate and to renew the theater which "the know-it-alls" said never could be made a success again. But he did it. He has been theater-building ever since. In theatrical architecture and mechanics, Albee ranks above them all. It was his idea that, although vaudeville was a popular-priced proposition, the audience should have every comfort in the world. Only to look at his theaters proves this fact. The back stage portions are equally well equipped.

When Homer Lind, the opera singer, was engaged by the Keith people and visited their back stage precincts for the first time, he threw up his hands and said—he, who had been in the opera houses in Europe and at the Metropolitan—"Here, at last I find the proper comfort for an artist." Somewhat quite different, dear reader, from the miserable setting which Jessie Hayward's sketch exhibited.

Ushers in Special Costume

When the Union Square Theater reopened in 1893, the press stated that it was the prettiest, cosiest and daintiest theater in New York. On every similar occasion the linotype has been equally enthusiastic, especially when Mr. Albee recently opened his new Providence house. I think that at the Union Square he was the first manager to dress his ushers in special costume. They were of a Turkish design. Since then theatrical managers, whenever the occasion arises, copy this innovation of artistically decorating their ushers.

(*Continued on page* 740)



James and Bonnie Thornton, veterans of the varieties, who have helped make history in the theater

On the left, a sample of how Tony Pastor entertained his "aristocratic and enthusiastic audiences"

Maggie Cline (on the right) who knows all the ups and downs of vaudeville's past

"THE HOUSE THAT N. V. A. BUILT"

BY WALTER KINGSLEY

Vaudeville Artists' New Home Is Characterized by Beauty, Utility and Comfort Great Credit Due to E. F. Albee

MOST modern in decoration and equipment for comfort and entertainment in New York, the new clubhouse of the National Vaudeville Artists stands six stories high on a plot 72 by 110 feet at 229 West 46th Street—an ideal location just west of Broadway in the heart of the theater district. The building faced with gray stone presents an impressive appearance of solidity and architectural grace.

Passing under the ornate porte-cochere one enters a roomy marble vestibule. On one side is a large coatroom just in front of the basement floor devoted to a grill, billiard room and barber shop. On the left of the foyer, a wide marble staircase leads to the great lounge flooded with sun in the daytime and at night lit by especially designed blue and gold chandeliers and lamps of exquisite artistry.

The lounge is two stories high, the second level being a mezzanine used for a writing room. The lounge is heavily paneled with rich Italian marble which is used in profusion throughout the lower floors. The matching is perfect, a great quantity of marble having been bought in order to ensure harmony and balance in the veining. The lounge is furnished with luxurious English club furniture covered with fine figured mohair and striped tapestries.

Walls Are Rare Blue

The walls are covered with a delightful shade of blue not to be seen elsewhere in this country and the furniture coverings and hangings, the lamps and the fixtures are all in harmony. This key of blue prevails throughout. The floor is white marble with Alps blue marble border. In the center there lies a magnificent Burgundy colored rug made for the club. The ornamental center table is a beautiful old Italian design in keeping with the beautiful hand carved mantel over the fireplace.

Off the right hand corner of the lounge on the street front is the ladies' room—the most artistic feature of the club. This is exquisitely done in the late Georgian type. The furniture is painted in blue with yellow stripes and decorated with little Wedgwood figures. The walls are covered with gold silk brocade of striking beauty and the hangings are all of the daintiest taffeta. The floor is covered with a black velvet carpet.

Fully Equipped Theater

Back of the lounge there opens through arches framed with magnificent hangings, the splendid ballroom and theater. This is exceedingly rich and lovely in the Adam style in ivory tints and an unusual shade of gold. The brocaded rose hangings are a master touch of loveliness in a most impressive room.

The stage is ample for entertainments and productions, being completely equipped.

The basement is occupied by a splendid grill and billiard room with nine tables. This perfectly lighted and ventilated room is done in a rich shade of walnut rubbed to a dull finish. Several of the walnut panels are the largest ever made in one piece. The flooring is a special black and white rubber. The equipment of this room is the most modern in the United States.

Scientific Kitchen

The kitchen is a masterpiece of modern scientific design. It is very large and done throughout in glazed white tile and nickel. The ventilation is effected by the latest system of electric indrawing and expelling fans. There are long rows of roomy refrigerators, a complete incinerating plant, electric dish washers and potato peelers, and a cooking equipment that will enable the chef and his assistants to cater to 1,000 diners.

Distinctive Sleeping Rooms

The upper floors are devoted to 108 sleeping rooms each done in an entirely individual color scheme, no two being alike. The bed coverlets, curtains and table spreads are all of the same material in each room. The rooms are exceptionally bright, cosy and artistic. No hotel or club in the world has more attractive rooms, and they can be equalled in very few places, as they represent the very latest conceptions of sleeping room comfort and decoration. The arrangements for baths and suites are ideal.

Mr. Albee's Work

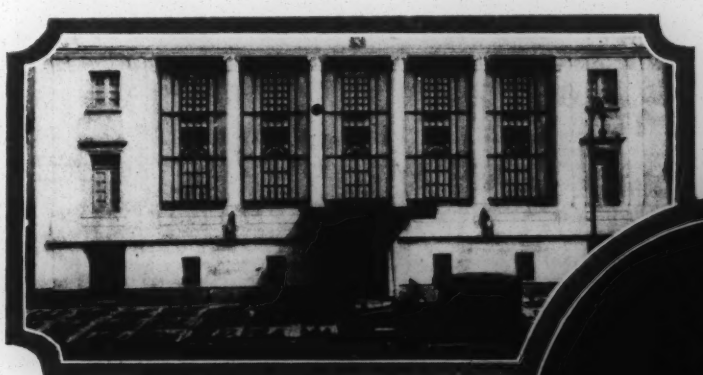
The conception of the new N. V. A. clubhouse in all its details is the work of Architect Thomas W. Lamb and E. F. Albee, owner of the Keith Vaudeville Circuit. The decoration and furnishing are the sole work of Mr. Albee.

The National Vaudeville Artists who now number some 12,000 members in good standing will occupy the club when in town. For two years Mr. Albee has given the greater part of his time to the work of building and equipping the clubhouse which has just opened its doors. He has been strongly supported by his brother vaudeville managers, who at the last annual banquet of the Vaudeville Managers Protective Association subscribed $250,000 to the club after Mr. Albee had explained his plans upon which he had already expended over $200,000. The cost of the clubhouse will be close to half a million dollars.

Mr. Albee has been a pioneer in luxurious theater building for many years and has mastered all the details of construction, material, lighting, ventilation, and equipment. He qualifies as an expert in all these lines and as a master decorator. All his knowledge and experience has been put whole-heartedly at the service of the N. V. A. in making a home beautiful and comfortable and tending by its charm and atmosphere of comradeship in the vaudeville profession to bring the artists closer together. He aimed to aid the artists in having a home and meeting place in which it would be a real pleasure to gather. The facilities for catering are unrivalled.

Club Service Is Motto

In every sense of the word the new clubhouse will be a home, social and business headquarters and general meeting place of the many thousand artists in the N. V. A. Its motto is club service in the highest sense embracing complete efficiency with a perfect sense of hospitality.



Driving up to the new clubhouse in our limousine, we start out admiring the facade, but we would much better save our breath, because when we get inside—

—we need a lot of breath for "oh's" and "ah's." Look, will you? Theaters, and lounges, and writing-rooms, and mirrors, and all kinds of luxuries

E. F. ALBEE
Founder of the National Vaudeville Artists, Inc.

7-11-7

Seven Eleven Seventh Avenue

(A Stone's Throw from the Palace Theatre)

FEIST'S

PROFESSIONAL STUDIOS

HAVE MOVED TO

711 Seventh Avenue, New York

Though not yet completed, we are ready to receive you.

7-11-7

(A Stone's Throw from the Palace Theatre)

HIT BULLETIN

A list of twelve of the biggest current song hits presented in a handy form for the benefit of artists who want to keep posted on "what's what" in the popular songs of the season.

1	A Rip Snorting, Sure-Fire Song Hit **JA-DA JA-DA** Special Stage Versions for Any Kind of Act	By BOB CARLETON
2	Eddie Cantor's Big Hit with the "Follies" **JOHNNY'S IN TOWN** He Says: "It's the Biggest Hit I Ever Sang"	By JACK YELLEN GEO. W. MEYER and ABE OLMAN
3	Cleaning Up and No Wonder **SALVATION LASSIE OF MINE** "She Brought Doughnuts to the Doughboys"	By JACK CADDIGAN and CHICK STORY
4	The Most Magnificent Song of the Period **THE ROSE OF NO MAN'S LAND** A Tribute to the Girls Who Took Care of Our Boys	By JACK CADDIGAN and JAMES A. BRENNAN
5	A "Kiss" Song That's Different **THE KISS THAT MADE ME CRY** A Sure-Fire Ballad Hit	By JOE BURNS, ARTHUR FIELDS and ARCHIE GOTTLER
6	A New and Novel Rag Song **ANYTHING IS NICE IF IT COMES FROM DIXIELAND** Just the Kind You've Been Asking for	By GRANT CLARKE GEO. W. MEYER and MILTON AGER
7	Everybody Loves to Sing This Wonderful Song **YOU'LL FIND OLD DIXIELAND IN FRANCE** A Southern Ditty a la Française	By GRANT CLARKE and GEO. W. MEYER
8	Well, You Know Now, Where to Get It! **WHAT DO YOU MEAN BY LOVING SOMEBODY ELSE?** It's a Hit—Therefore, Consequently, We Publish It	By SIDNEY MITCHELL and ARCHIE GOTTLER
9	A Toast Song to Our Sea Heroes **THE NAVY TOOK THEM OVER AND THE NAVY WILL BRING THEM BACK** Even the Soldier Boys Love to Sing It	By HOWARD JOHNSON U. S. N. and IRA SCHUSTER
10	It's a Scream—Takes the Sting Out of Mental Hurts **HOW ARE YOU GOING TO WET YOUR WHISTLE** (WHEN THE WHOLE DARN WORLD GOES DRY)	By FRANCIS BYRNE FRANK McINTYRE and PERCY WENRICH
11	Plenty of Screams, Without Vulgarity **EV'RY DAY'LL BE SUNDAY WHEN THE TOWN GOES DRY** Self Adjusting—Will Fit Any Spot	By WILLIAM JEROME and JACK MAHONEY
12	That Peach of a Novelty Rag Jazz Hit **EVERYTHING IS PEACHES DOWN IN GEORGIA** It Has the Kick That Does the Trick	By MILTON AGER and GEO. W. MEYER

These songs are listed in typographical order, for the sake of appearance. Because a song is listed last does not indicate that it is any the less a hit than the one higher up. In ordering, professionals will help our department by mentioning number as well as a title. If orchestration is wanted please mention key desired.

CHICAGO
Grand Opera House Building
BOSTON
181 Tremont Street
PHILADELPHIA
Globe Theatre Building
NEW ORLEANS
115 University Place

LEO. FEIST, Inc.
711 Seventh Ave., New York
A Stone's Throw from the Palace Theatre
CLEVELAND, 308 Bangor Bldg.
BUFFALO, 485 Main St.
PITTSBURGH, 311 Schmidt Bldg.
DETROIT, 213 Woodward Ave.
KANSAS CITY, Gayety Theatre Bldg.
LOS ANGELES, 836 San Fernando Bldg.

ST. LOUIS
Holland Building
SAN FRANCISCO
Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall

HOW THEY BROKE INTO THE MUSIC GAME

BY E. M. WICKES

Writing Song Hits Requires Commercial as Well as Lyrical Ability—Alertness and Hard Work Necessary—The Start of Many Successful Publishers

EVERY trade, including pinochle, has its tricks, and as the song writing game is *some* trade, you can gamble that it has more than its share. To a bird trying to break into songland it's about as tricky as French is to a Yankee doughboy trying to do a Romeo stunt with a French Jane, and all the time depending on a combination dictionary for his lines. He pulls a monologue which he thinks is a riot, and then goes back to the gang only to learn from some wise bird that from the drop of the hat he's been doing nothing but insulting Marie.

And it's the same way with the song game. Sometimes you think you're getting away with murder, when you're doing nothing better than tying a rope around your neck that even Houdini couldn't slip through. Most birds trying to squeeze into the game think it's a place where you do nothing but collect royalty and dodge pretty Janes just waiting to go wild over you because you write mush ballads.

Difficult Game for Women

It's never been a cinch for women to horn their way in, especially young Janes who need lots of time to distribute powder and paint. As stenographers they're fine; and they're handy at handing out professional copies and good advice, but they don't fit in on the big business end. Some of the female species have tried the publishing end, but practically every time one got a start she would fall in love with some bird who had been divorced from work and all its relations. He would suddenly discover that he was a genius, which he was in his knack of handling women, and he'd insist upon writing all the songs for her, vowing to leave her flat if she let as much as the picture of another song writer come into the place.

And she usually ended up by advertising her furniture, catalog, and good will, most of which had been copped by the genius. Then she would become sane and look for a job. Love made her blind and sleepy, and while she dreamed, the other birds put over the hits. There may be some exceptions to this rule, but they'll make better reading for the Woman's Page.

All of One's Time Required

To get anywhere in the song game, except in the hands of the sheriff, you have to be on the job every second of the day, and most of the night—ask any new "plugger" just starting in—for if you're not, the other birds will keep putting things over on you so fast that you'll think Prohibition is a musical comedy written by the German Liquor Dealers. Why, the game is so fast and tricky that even some of the wise birds who imported popular songs into this country from the old Bowery occasionally pull a bone.

This isn't the way that Kipling would describe Melody Lane, but it shows you what anyone is up against when trying to break into the song game. I was still going to school when Jos. Stern and Ed. Marks broke into the game, so I'll give you their personal representative's version, as follows:

How Stern and Marks Started

"Of all the war-horses in the music line, two battle scarred veterans stand out prominent, still arrayed as of yore, against evil practices and aligned in the front ranks of those pledged for the betterment of music conditions.

For more than 25 years (their anniversary in the trade was recently announced) these two progressive gentlemen, Joseph W. Stern and Edward B. Marks, have stood with their backs against the wall and fought for ideals and principles, often at great personal sacrifices but for the benefit of the future of the industry.

"It is now generally conceded that much of the friction as between publisher and publisher is caused by the unscrupulous 'hit-at-any-cost' writer, without conscience and with an utter disregard for professional ethics. Whole titles, ideas and melodies have been appropriated without so much as 'I thank you.'

"Throughout the years Stern & Co. have wallowed in the mire of litigation but in each case have cleaned up the situation and emerged with a clean cut victory.

"There is on record one particular case of infringement, in which they hopped on a train for Pittsburgh, at a moment's notice, ripped out by process of law an entire printing plant, and literally wiped the pilfering authors off the map. The case was tried in Pittsburgh, the home town of the authors, nevertheless a decision was rendered in favor of Stern & Co.

"Their restless energies in defense of right against deliberate wrong has not interfered one iota with their progress. For a quarter of a century they have maintained a strong leading position in the trade and now at the zenith of their career they show a formidable and most astonishing list of bona-fide successes.

"In order to realize one need only refer to their present-day slogan, 'Stern's Big Dozen,' comprising a number of million copy issues like *Tears of Love, Oh Helen, Wait and See, I'm Glad I Can Make You Cry, Kentucky Dream, Indianola, Pahjamah, Ev'rywhere That Wilson Goes, Dixie Is Dixie Once More, All Those in Favor Say Aye, Has Anybody Seen My Corinne and Himalya* (As a matter of fact it's a baker's dozen).

"Joe Stern and Ed Marks are still in their prime. No obstacle seems to phase them. Every scrap is only a thrill, providing the legitimate side is theirs. With unlimited ambition thus they march on and on, looking upward and confident that the renaissance of the music business is at hand."

Feist Had Humble Beginning

Most of the birds who try to outguess publishers twice a year know that Leo Feist didn't have any sinecure when he tried to get a break. One piano, one pianist, and enough room to turn around in was about all he had. But Feist was a gambler from the start, and you never can dope out what a gambler will do. As a rule he gets an idea and then backs it to the limit. And the best thing about Feist when he broke into the business was that he didn't think that he could write all the songs the country needed.

At times Feist has taken plunges that made others think that he was the fool rushin' in where the angel feared to tread. Wasn't *Over There* at $25,000 looked upon as a fool bet? And when he cut down the size of music, didn't a lot of wise birds say that he would starve to death? He has made mistakes, and no one knows it better than Leo Feist, but from the day he gambled on *Smokey Mokes* until he started after *Ja Da*, his latest national hit, he has certainly gathered a wonderful crop of peaches from the song tree.

Fox Started Young

I've never had the pleasure of discussing prohibition with Sam Fox of Cleveland, Ohio, so I'm going to let him spin his own yarn:

"I started in the music publishing business when I was quite young, as you will probably realize when I tell you that my age today is thirty-four years. When I decided to go into the music publishing business I left behind ambitions for a professional musical career. In my early days I had aspirations to become a composer and I wrote a tune or two, which brought me in touch with music publishers. I traveled as a music salesman for a short period and saw the great possibilities of this business.

"With a lot of nerve and very little money I established my own house. I decided to specialize on popular instrumental music exclusively. After establishing our firm in this branch of the music industry we finally added the semi-classic and semi-popular music, also some classic numbers, and then came songs of the better kind.

"I have traveled a great deal which has enabled me to see at first hand what the public demanded and in our catalogue you will find almost all types of publications. While our catalogue is small it contains a little of everything and includes in addition to the above moving picture music, teaching material, pipe organ music, octavo music, mandolin music and an extensive catalogue of band and orchestra publications.

"We have associated with our firm a musical editor and arranger, who I consider second to none in the country. I refer to J. S. Zamecnik, who has full charge of the editorial department. We have brought forth many of America's most promising writers, several of whom are writing exclusively for us and many of these writers were unknown until we took them up, but with us 'merit counts'. Our publications are well represented throughout the world, as we have good connections in al foreign countries. Our artistic editions are as fine as you can find anywhere. This end of the business is personally attended to by myself and with the aid of my artist in chief, Ray W. Parmalee, we have been successful in producing some very artistic editions which are said to be in a class by themselves."

Chas. K. Harris Busy in 1873

Chas. K. Harris has been in the business so long that some people think that he wrote the Welcome number for Columbus when he pulled up alongside of pier one North River. When the World's Fair was opened in Chicago Harris evidently became jealous, for he wrote *After the Ball*. No one ever thinks of the fair, but folks still sing his song, which shows that Harris knew how to build monuments that last. He started when he was twelve, skipped his thirteenth year for luck, and then went at it again. Judging from the way he looks today, he must have caught Ponce De Leon with his back turned and copped the Fountain of Youth.

Cox Broke in Via Newspapers

I have never been able to save the fare to Columbus, Ohio, so I'll have to let Chas. Roy Cox, president of the Buckeye Music Co., tell you of his troubles in breaking into the song game. It reads:

"To me, that word 'broke' seems very appropriate, as that was the real reason for my getting into the music game. I had been working nights, in a news-stand, and the Ohio State Journal had been conducting what they termed a "Jingle Contest," in which they offered a daily prize of $1.00 for the best short poem extolling the merits of Ohio State Journal Want-Ads.

"I was not wised up to this thing until within five weeks of the close of the contest, and my diary records the fact that out of those last 35 days, Chas. Roy Cox grabbed the prize dollar on 22 different mornings. Shortly after the end of the contest, and for various reasons not necessary to narrate here, I was informed by the manager of said news-stand that my services were not absolutely necessary in his business, and I immediately resolved that never again would I listen to such language.

"I had been writing, and selling, some scenarios (and spending the money), and decided to add song writing. That evening my first song was written, under the title of *Why Don't You Advertise?* Critics said that I had given the world a new idea in song, and that it was A1. Clarence Selby, pianist at the Keith House, worte the music. He placed it with a couple of acts. We were offered $400 outright for it, with certain restrictions, which we could not see, and told the publisher 'nothing doing.' Evidently he was the only publisher in the country who could

see any value in it at all, as never after that were we offered a dime for it.

"Finally it came back so much, that Selby had to make a new manuscript, which he sold to me for ten dollars. My total capital at that time consisted of two tens and five, and I paid the remaining fifteen dollars on account to have my first thousand copies printed. Immediately after publication, such critics as the music buyer for Woolworths, and other big syndicates absolutely refused to handle it, but in every way agreed with the majority of the country's publishers. That's why I say the word 'broke' is used advisedly, for there I was, broke, in debt $14.25 on my first thousand copies, and not a customer in sight.

House to House Canvas

"So I grabbed a pile of those copies, and from house to house I traveled. My first day at this netted me 52 sales, at 25c each. Later, I was able to induce orchestras to play the number, finally got it into the stores, and finished on that number with a total sale of over 150,000 copies. The entire receipts were used to back another number, and I have some of the first thousand copies of it left yet. That was in 1913. But I kept persistently at it, opened three music departments which I later sold at a good profit, and in 1916 landed my first 'real one' in *Virginia From Virginia Wait For Me*. This carried me thru nicely until 1917, when our publication entitled *That Red Cross Girl of Mine* swept across the country like wildfire, without a nickel spent on it ,and started the big rush of Red Cross Songs.

"In 1918 I surprised the musical world by following Leo Feist into the advertising pages of the Saturday Evening Post, and made the name of The Buckeye Music Publishing Company known thruout the world and incidentally put across one of the biggest selling hits of 1918 in *My Flower of Italy*, a number we have refused to sell at least a dozen times, but which right now looks as if it might land in the hands of one of the real big Eastern publishers.

"At the present time, we have five numbers that are selling in great shape, and if appearances are not misleading, we have two sure-fire hits in *Gal of Mine* and *Hearts*. Thru the courtesy of the DRAMATIC MIRROR, I once more thank all performers, dealers and friends who have made this steady advancement possible."

Von Tilzer in Game Many Years

Harry Von Tilzer says that *Jim, Jim, I Always Knew That You'd Win*, is as big as anything he has had in a long long time, which is going some. Harry has been in the game for twenty-five years, and when he started in he was glad to get a few dollars for a song. He and Andy Sterling used to grind out songs by the dozen. One night in their furnished room they studied personal economics, and wondered whether it was better for one to eat turkey or beans, and while they wondered they turned out *You'll Get All That's Coming to You, Stories My Mother Told Me*, and *Lucky Jim*, or *My Old New Hampshire Home*, I'm not sure which. The moon was shining that evening, so it must have been the rustic ballad they wrote. Harry was never very strong on writing for others, and as soon as he got hold of some real money he went into business for himself. And he's still going strong.

Friedland and "Persian Rose"

Anatol Friedland, after absorbing all the knowledge that a university could give him took to writing little jingly tunes. Once he wrote a number called *The Persian Rose*. The publisher put it on the shelf and forgot all about it. Friedland had it featured in a one-act musical play and when some performers went to the publisher to get copies the publisher said that he had never heard of the song. However, he finally dug it out of the debris and made a hit of it. That showed Friedland the wisdom of publishing his own songs. Since then Friedland has been a consistent hit writer for others, and now for himself. *I Found You* and *Pig Latin Love* written with L. Wolfe Gilbert, are the latest proof

Successful Colored Writers

Pace and Handy have accomplished a real feat. They are the first firm composed of colored men to make a real success of the popular music game—that is, as publishers. Others have tried it, but none held out like Pace and Handy. And what is more, they overcame the handicap of starting business in the south, where acts are not so plentiful. In *A Good Man Is Hard to Find* they have one of the real hits of the year.

Remick's Start Easy

If reports are true, Jerome Remick never had a very hard time in getting into the game. He is credited with having had a fat bank roll when he broke in. He has been successful from the start; but then he was lucky in having business generals like Mose Gumble and F. Belcher. Gumble and Belcher showed what they know about songs when they took over *Smiles*. For real popularity few songs have ever touched. One night last winter four acts used it at the Winter Garden.

Some day when Ted Snyder gets time to write he'll be able to spin a good yarn about his "break in" as a writer and later as a publisher. Today as a member of Waterson, Berlin & Snyder he is kept busy night and day looking after hits. And the firm has certainly had its share of winners since it has been among the big guns.

Walter C. Smith of Detroit

New York isn't the only place in the world, and there are publishers in other parts of the country who have had some interesting experiences. For instance, Walter C. Smith, of Detroit, Mich., sends the following:

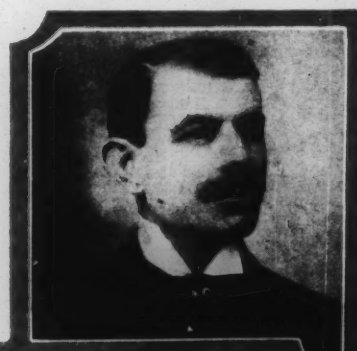
"I will tell you how I came to break into the music game in a few words. I was a poor boy at the age of 21 and I was going with a young lady from a well-to-do family. One night after we got home from the opera she said to me: 'Walter, you are too poor for me, so you will have to go and get another girl.' So it made me cry all the way home, and for a week or more I sat in my room and cried at night over my dear Eva. One night these are the words that came to my mind about her, as I was thinking of her—'I Am Thinking of the Time I Lost You.' So I got a paper and wrote a song about her from these words, That was over six years ago and still it is selling real good every day.

"Now how I came to start in the music business was this way: I saw ads. in the papers from people who put out songs on a 50-50 plan. So I sent in my hard earned money and all I ever got for it was a scrap of paper. So I wrote in to our President Wilson and he turned it over to the Postmaster General, and these so-called publishers were sent over the road for this kind of business. I was bound to make good with my songs, so I started to publish them."

Each Has Biggest Hit

And so it goes with the old song game. To some it's sad, to some it's funny, and to others it's mighty tricky. Personally I don't know much about it, except what the song writers tell me, and every one I meet says that he has the biggest hit on the market. The biggest hit usually brings about ten thousand in royalties, plus, until the income tax blanks are sent out. And then, well—write your own music.

Leo Feist (to the left), President of Leo Feist Inc.



Sam Fox of the Cleveland Music House that bears his name

Joseph W. Stern and Edward B. Marks of Joseph W. Stern & Co.

L. Wolfe Gilbert and Anatol Friedland of Gilbert and Friedland

Charles Roy Cox, President of the Buckeye Music Publishing Co.

E. F. ALBEE
President

J. J. MURDOCK
General Manager

F. F. PROCTOR
Vice-President

B. F. KEITH
Vaudeville Exchange

(Agency)

Palace Theatre Building
New York

B. F. KEITH EDWARD F. ALBEE A. PAUL KEITH F. F. PROCTOR

Founders

Artists Can Book Direct by Addressing

S. K. HODGDON

HARRY VON TILZER

Announces with great pleasure that he is the publisher of VAN and SCHENK, and JACK YELLEN'S great novelty song hit.

OH! HOW SHE CAN SING!

HERE IS YOUR COPY. LEARN IT AT ONCE.

Wire or write for your orchestration in any key. Lots of extra comedy choruses.

GREAT FEMALE VERSION

ANOTHER HIT

CAN YOU TAME WILD WIMMIN?

ANOTHER HIT

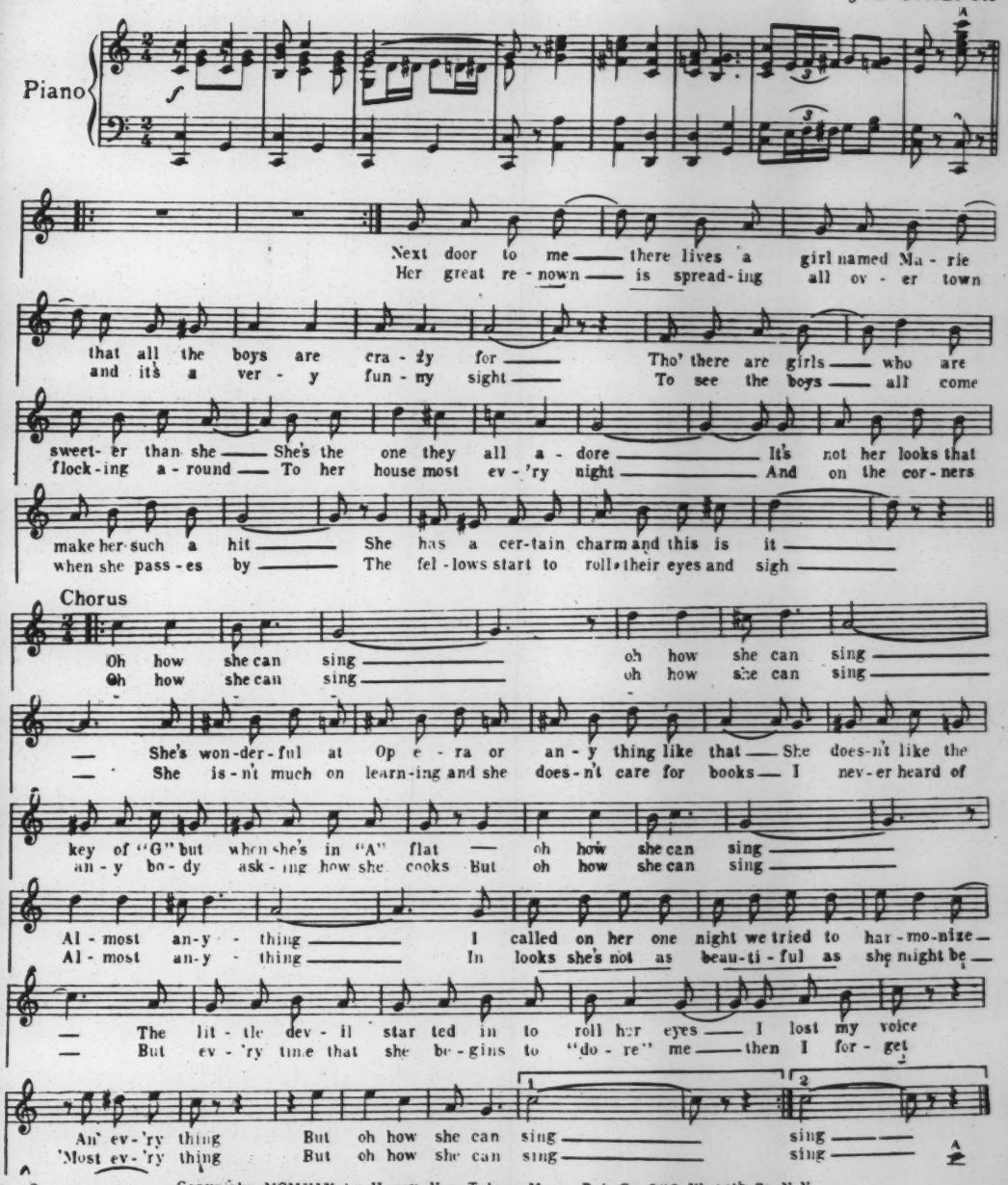
PUT HIM TO SLEEP WITH THE MARSEIL-LAISE

ANOTHER HIT

I WANT A DOLL

Oh How She Can Sing

Words by
JACK YELLEN

Music by
GUS VAN and
JOE SCHENCK

Piano
Next door to me there lives a girl named Ma - rie
Her great re - nown is spread - ing all ov - er town
that all the boys are cra - zy for Tho' there are girls who are
and it's a ver - y fun - ny sight To see the boys all come
sweet- er than she She's the one they all a - dore It's not her looks that
flock - ing a - round To her house most ev - 'ry night And on the cor - ners
make her such a hit She has a cer-tain charm and this is it
when she pass - es by The fel - lows start to roll their eyes and sigh
Chorus
Oh how she can sing oh how she can sing
Oh how she can sing oh how she can sing
She's won-der-ful at Op e - ra or an - y thing like that She does-n't like the
She is - n't much on learn-ing and she does - n't care for books I nev-er heard of
key of "G" but when she's in "A" flat oh how she can sing
an - y bo - dy ask - ing how she cooks But oh how she can sing
Al - most an-y - thing I called on her one night we tried to har - mo-nize
Al - most an-y - thing In looks she's not as beau-ti - ful as she might be
The lit - tle dev - il star ted in to roll her eyes I lost my voice
But ev - 'ry time that she be - gins to "do - re" me then I for - get
An' ev - 'ry thing But oh how she can sing sing
'Most ev - 'ry thing But oh how she can sing sing

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ANOTHER BALLAD HIT

SOME-BODY'S WAITING FOR SOMEONE

ANOTHER BIG HIT

THE PICKA-NINNY'S PARADISE

ANOTHER HIT

STEVEN GOT EVEN

HARRY VON TILZER MUSIC PUB. CO.

222 W. 46th Street New York City

BEN BORNSTEIN, Mgr.
CHICAGO
Eddie Lewis, Mgr.
New State Lake Bldg.

BOSTON
Billy Harrison, Mgr.
220 Tremont St.

MURRY BLOOM, Prof. Mgr.
PHILADELPHIA
Harry Link, Mgr.
Keith Theatre Bldg.

TAKING ENCORES

(C) Strauss-Peyton

Irene Bordoni sings "Dear Old Pal of Mine" at the Palace—in French, so the boys from overseas can understand her.

The Quixey Four throwing kisses about wildly because oh! oh! "Johnny's in Town!"

Blanche Ring telling vaudeville patrons each week how the heavens will gleam "When Ireland Comes Into Her Own"

Texas Comedy Four, bowling them over in vaudeville with "Gal O' Mine"

The famous "Hell Fighters," more properly but not so popularly known as Jimmy Europe's 369th Infantry Band

Maude Drury sings "Smiles" in Gus Edwards' "Attaboy" at the Martinique. Wouldn't you just know it?

The Clef Club, ready and waiting to begin one of their Selwyn Theater Sunday night tune-sprees with that doleful "Alcoholic Blues"

VAUDEVILLE VOLLEYS—From

Lou Holtz Full of Pep Again—Frank Joyce a Landlord—Beatrice Herford's Laugh—Irene Bordoni's Manners—Next Week: How Maggie Cline Eats Pie

LOU HOLTZ worked harder at the Bushwick than when we recently saw him at Proctor's 125th Street on a matinee bill. Then he appeared to be lazy. He somewhat erased our good impression of his work, obtained at the Palace and the Fifth Avenue. We were surprised and regretful that he appeared not to do his best. Now, he seems to have turned over a new leaf, which we hope will remain that way when he again plays a three show house. He must not forget because he is routed on 125th Street time that the people who have paid their money are just as much entitled to his talent which he really possesses as when he has a coveted Palace engagement.

Georgie Price Minus His Partner

When we met Georgie Price in the subway, even its terrific noise could not drown his sincere remarks concerning the illness of his accompanist, Henri Young. This is the lad who first opens Georgie's act. Then afterwards he accompanies him so well with gay repartee thrown in for extra measure, that we wouldn't be surprised to learn that Gus Edwards someday will manufacture him into a juvenile star.

Hotel Joyce, Not Alice's, But Frank's

No, Alice Joyce, one of the best motion picture actresses on the screen, has not gone into the hotel business. But nearly so. She has launched Brother Frank into the role of a real landlord.

He was doing very well in vaudeville, but Miss Joyce had always felt that her brother had a keen head for business, so she encouraged him to divorce the stage for the latter occupation. This he has done. His season now is fifty-two weeks. A three show house is his new program, with engagements every morning, afternoon and evening. For such a permanent run he has chosen an ideal location. It is Hotel Joyce, 31 West 71st Street—the Bigtown. The dining room is like a Japanese print. Hugh Herbert has found this hotel a quiet place for writing his new plays. We have seen Miss Joyce many times on the screen, but have never met her, however; but as real estate men say the venture is a sound one, she must be a sensible young woman for advising her brother to interpret such a sure fire part.

Cheerful Mrs. Jimmy Barry

Rambling up and down, Mrs. Jimmy Barry is about the most cheerful person we ever saw among the Rialto throng. Every person she met went away smiling merrily. We walked back of her for some distance. Finally, we made a rush for one of her glad hands, too. She wasn't a bit stuck up even if she is a big time headliner. In our affairs, she took as much interest as we did in hers. Woman-like, the first thing she told us about was the kimonos, two of which are one hundred and fifty years old, that her niece had just brought her from Japan. Three little new calves lately arriving at the Barry country home, were other sunbeams among her good luck. Also the "Barry Roses" which she has specially crossed between several other kinds, her gardener reports are doing fine in her nursery hot houses. The Barrys are playing the New York houses and soon we're going to visit their dressing room and see how Mrs. Barry appears in one of those new Japanese kimonos and tell you about it.

Andrew Carnegie and Kelcey Allen

A rumor has it that Andrew Carnegie has put the question forth how may the drama be improved. When Kelcey Allen, authority on women's clothing and amiable chronicler of all things vaudeville heard of this alleged request, he stated that the critics should be supplied with both food and wine so as to be able to praise more intelligently those good dramatic performances that should live and condemn those that need a coffin.

Justine Johnstone Not for Vaudeville

Several times Justine Johnstone has just been on the brink of a vaudeville contract. However, she has decided to put a dark veil between herself and everything musical, either vaudeville or revue. She will begin her career at the beginning again. Her new start will be inaugurated at Poli's Theater, Waterbury. The first legitimate play in which she will decorate and as well as depict a straight part is "Daddy Long Legs." Vaudeville Volleys praises her for her industry and wisdom, but cautions her not to give the two-a-day the go-by. There is much opportunity here for the presentation of human interest sketches. Many stars have won fame and fortune in these thirty minuters.

Beatrice Herford's Laugh on Prohibitionists

Beatrice Herford, that very human author whose writing gives a homey touch to thirty-five cent magazines was chuckling away the other day. Doubtless, that is an every minute experience with her, for ever since Vaudeville Volleys has known her, this has been her attitude. But on this special occasion she was having a good laugh on the prohibitionist's handiwork making it easy for the jokesmiths and song writers. "Their ravings make such good material for these writers' stories and songs," she said. "Every prohibitionist speech gives them just that much easier time in fishing around for a new idea." We think it a case of their working like sixty and the jokesmiths getting the profit from their labors. Miss Herford, who is one of the best story tellers in vaudeville, does not stand around telephone switchboards or department stores to study her types, as some writers do. When she sits down to write, her brain, which seems to have absorbed all the idiosyncrasies of the human race, lets ideas pop out as she wills them. Miss Herford is a splendid addition to vaudeville. Some writers who contribute to such high brow magazines as she does, say that they're too dignified to appear between the diving seals and a tight rope artist. That's what they say, but right down in the bottom of their hearts, they'd like to get Miss Herford's place in the sun. Vaudeville Volleys won't mention their names, but we know of two blue stocking writers who have applied to the booking gentlemen for a date. But they, shrewd judges of public opinion, know that their stuff would be so dry that half the audience would rush to the nearest bar to get a shower bath.

Bee Palmer Still Not a Vaudevillian

Bee Palmer, with whom Mr. Albee, the head of the vaudeville profession has danced, and whom the booking experts have been anxious to sign for a Shimmy program in the two-a-day, is not yet to grace the vaudeville stage. Flo Ziegfeld has enlisted her for the "Follies." Some day, Mistress Bee, these gentlemen will get you yet. We hope so.

The Soldiers' Palace Thursday Morning Still Continued

For a proof of what vaudeville is doing to rest and cheer the recuperating soldiers just walk in front of the Palace some Thursday morning. You'll see the lines of suffering in their faces eased after having enjoyed a performance given by the cream of vaudeville. These Thursday mornings, Mr. Albee investigated and they are always free to our khaki boys.

Mr. Albee's Business Foresight

When Van and Schenck began to be so popular, thanks to the great organization of Keith Vaudeville, producers naturally, with their ears ever to the ground for novelties, began to take notice of Mr. Albee's handiwork. One day Flo Ziegfeld communicated with him to negotiate a deal about his lending these artists to help perfect the Follies. Now many a theatrical magnet would would have shut his teeth and hissed, "Keep off; they're my property." Not so, with Mr. Albee—he cheerfully co-operated with Mr. Ziegfeld by allowing their June-and-following time which he controlled to be taken over by him. Co-operation is the keynote of any institution today.

Jean Moore's Ambition

Jean Moore's ambition is not to remain on the stage the rest of her life. She loves her work, but it's a big estate which spirits her to toil away on the stage. She was the star in "Maytime." Recently she was presented in vaudeville, in a revue entitled "A Trip from New York to Erin." It has met with high favor. If she continues in this manner, perhaps she'll soon have such a country house to which she can invite us all for a week, even including Vaudeville Volleys.

Irene Bordoni a Green Room Hostess.

If Maggie Cline should walk into Irene Bordoni's dressing room her heart would fill with thanks. The reason? It is because Miss Bordoni maintains the grand old customs of the Green Room. Miss Cline told us the other day in sorrowful tones that the Green Room cordiality has disappeared. It has not in Irene's dressing room. Once or twice Vaudeville Volleys was let into two or three very swell affairs. Everything was gracious and the atmosphere harmonious. When we visited Miss Bordoni in her dressing room, her distinguished yet debutante manners reminded us of our former privileges. She's an artiste last but a hostess first. The White House would be graced with her charm and tact.

Assistant Manager O'Neil's New Spring Suit

We saw Assistant Manager O'Neil of Proctor's 125th Street Theater on the corner of 125th Street and Fifth Avenue all dressed up in a new Easter suit. But he was not in the predicament of Raymond Hitchcock's song, *All Dressed Up and No Place to Go.* He was bound straight for his theater. He must have got a big raise in salary, for the glad rags he had on cost a pretty penny.

Little Emma Haig's Bravery

Week before last Lockett and Haig were advertised for the Palace bill. About Saturday Miss Haig developed a dreadful cold. But the kind Palace officials kept a place vacant on the program should Miss Haig be able to appear. But cruel physicians determined otherwise, so we were cheated. But last week they were right there. But a cold still plagued Miss Haig. Thrice she fainted. Up to going to press, she is bravely showing up at each performance. For such nerve we send her our best, darndest compliments.

THE LATEST VAUDEVILLE NEWS IS ON PAGE 731

IN VAUDEVILLE

SONG PLUGGING IS STOPPED IN THEATER LOAN CAMPAIGN

Manager John Buck of Proctor's 58th Street First to Call Halt on Such Work—Warning Sounded to Other Pluggers

WHEN Elmer Rogers, one of the right hand bowers to Chairman E. F. Albee at the Allied Theatrical Liberty Loan Headquarters, sent out a hurry up call for volunteers to speak and take part in the theatrical loan part of the present drive, an unmistakable attempt to hoist song plugging upon unsuspecting managers and audiences was cut short on the first try by John Buck, manager of Proctor's 58th street theater last week.

Among active workers for the loan is Bert Angeles, a vaudeville producer and artist, who to help his talk has been assisted by Ernestine Gordon who sang a number of songs but selected from different publishers. When several song publicists heard of Miss Gordon's success with vocal numbers they schemed to put through some song plugging stunt during the loan. A headquarters assignment sent a speaker to Proctor's 58th street. To help the work along he thought it a good plan to have someone sing songs for him that was not playing the house. A "song plugging" substitute was worked in but Manager Buck smelled a mouse and made a kick accordingly.

At Liberty Loan headquarters the die is cast. No song plugging of any kind will be tolerated for one instant during present campaign and any house, person or manager permitting same will be held responsible for such an occurrence by the theater owners and the booking circuits. No discredit is thrown on any publishing house as the 58th street incident was undoubtedly due to some overzealous song salesman or representative to drive home a few nails while the driving was good. But it was taking an advantage that one manager resented on the jump.

Indian Buys Show

Chief Tenderhoa, who has been a featured act with Jack Shea's Road Vaudeville Show, has bought the Holman Musical Revue which had stranded in Cortland, N. Y., and is operating it with a chorus of seven girls and three principals, with the Indian himself an added feature. The chief forked over something like $800 cash and in the "buy" got 22 pieces of baggage. After a preliminary performance in Dan Sherman's Theater, Sherman Lake, the revue starts a tour through Pennsylvania.

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Jack Shea's Winner

Every year Jack Shea has been sending out a vaudeville road show with his success more or less a matter of conjecture. This spring Jack formed a five-act show comprising the Boldens, Variety Four, Chief Tenderhoa, Fitzgerald and Carroll and the Four Gabberts, and played up around Ithaca and Cortland with the result that business was never better. Shea pocketed some extra coin as a result of the present harvest.

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Bert Levy's Complaint Adjusted

Bert Levy, who claimed George Schuller had infringed on the apparatus used in his act applied to the National Vaudeville Artists' Association for adjustment. The decision has been settled by this association in Levy's favor because it was fully protected by copyright.

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Edwin August on Moss Time

Edwin August, who has been active in films and is under contract for Lee Kugel's "The Net" next season, is playing local vaudeville dates with a sketch, opening last Thursday at the Hamilton for a Moss tour.

No Vaudeville for McIntyres

The McIntyre Sisters who made themselves famous by brave and heroic work in the fighting zone of the big war and who time and again faced death to make and hand over to Pershing's fighters fresh doughnuts and are now at their Mount Vernon home, are not to appear in vaudeville. The stage idea was put up to them but vetoed immediately by their father, Coloen McIntyre, of the Salvation Army, the proposed vaudeville proposition being entirely against the wishes of the S. A. The girls are helping out with the Liberty Loan, however.

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Ben Barnett's Song

Ben Barnett, new acting scout, author of divers vaudeville sketches, act producer and Liberty Loan worker, has tacked on a new sideline. It is writing songs. He has just completed the lyrics of a new song with Lew Brown (Al. Von Tilzer wrote the music) entitled *I've Lived, I've Loved; I'm Satisfied*. The Broadway Music Co. will publish the Barnett number.

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Too Busy for Vaudeville

Harry Carroll is too busy writing a new show to play any vaudeville dates at present. He and Harold Atteridge have collaborated upon a new musical piece to be entitled "Nothing Could Be Sweeter." It will be produced next Fall, with Broadway as a its destination.

WE ARE OUT EVERY TUESDAY

24 Hours Ahead of No. 2

WITH ALL THE CURRFNT WEEK'S SHOWS REPORTED IN FULL

Van and Schenck Quit Colonial Bill in a Huff

Van and Schenck walked out of the Colonial bill last Tuesday five minutes before the performance. The trouble occurred because it was said that they felt their names were not properly exhibited on the theater's outside electrical display. According to their request re-adjustment was made three times which did not satisfy them. By their exiting in such an unethical and unsystematic manner all their United Booking time has been cancelled.

They were receiving $1,200 a week by doubling at both the Colonial and Riverside. At the Colonial they were replaced by the Lightner Sisters and Newton Alexander who were appearing at the Palace. While at the Riverside the vacancy was filled by Georgie Price, who was on the Alhambra bill.

It is said that E. F. Albee had agreed to allow them to utilize their June time which he controlled so that they could appear in Ziegfeld's Follies. In the meantime they will appear in the Nine O'clock Frolic.

ALBEE'S BIG OFFER

Will Give Season Pass To First 100 Subscribers to $100,000 Worth of Bonds in Keith Houses

E. F. Albee, chairman of the Allied Theatrical, Motion Picture and Amusement Interests of the Victory Loan Committee, offers to each person up to one hundred who will each subscribe for $100,000 worth of Victory Bonds in any one of the Keith theaters in New York City, a season pass, good for one year from the time it is made out, and calling for the best seats and good for use each week in any one of the following theaters: Palace, Riverside, Colonial, Alhambra, Royal, in New York, and the Orpheum, Bushwick and Greenpoint in Brooklyn. Any purchaser of $100,000 in Victory Bonds in a Keith theater will be given a season pass until the number so issued reaches one hundred.

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Joseph Sullivan in Search of New Acts

Joseph Sullivan has gone to Chicago for the sole purpose of finding new acts. The worthy ones which he discovers he will bring east for immediate routing.

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Eva Tanguay Resumes

Eva Tanguay, forced to cancel local dates for the past fortnight owing to illness, and who was unable to fulfill her Palace date, resumed her stage work at the Riverside Theater, this week.

JA-DA TRIO, REMINGTON AND REMINGTON AMONG NEW ACTS

The Ja-Da Trio Growing More Popular Every Day

When the Ja-Da Trio played the Fifth Ave. Theater as a vaudeville organization, they were practically unknown in the East. Truly, the song had been used by nearly every two-a-day singer in New York. It was also on the piano of many homes. But when the boys arrived from the Middle West, the impression was they were a trio collected together in New York and given this popular song's name to add prestige. Quite the contrary, they had won reputation in navy service, and the act and song were part of a navy musical comedy. Bob Carleton, who plays the piano, composed the song, never dreaming it would bring him fame. Since then the reviewer has seen the trio in a good many of the New York houses, and never once have they failed to score. They are about the liveliest, breeziest bunch of boys on the stage, and all this roguishness effects the audience immediately, too, all of which makes them valuable as entertainers. HIGGINS.

Remington and Remington

In the case of Remington and Remington, a sister team, it is one of those instances that you would say something pleasant, but can't. In the first place they didn't know their lines very well which might be pardoned owing to the fact that it was their tryout. But in the second place these two vaudeville artists are not good foils for each other, because their patter calls for special verbal battling methods. The artiste who wears the brown dress is yet hopelessly an amateur, while on the other hand the other with a tall feather in her hat, may have been in burlesque but the reviewer is inclined to think she has probably played Irish characters in musical shows of the type Stair and Havelin used to route through the middle West. Whatever her theatrical record she has the sense of comedy which is almost lost in somewhat clever repartee which was supposed to have a plot but which was too mixed-up to have scarcely any continuity. Consequently, how could the act score?

HIGGINS.

The Ford Sisters, Mabel And Dora, Sail For Paris June 23.
Cyril DuFor, Killed In Auto Accident, Former Vaudevillian.
Bert Levy Booked For London and Paris Dates This Summer.
Six Brown Brothers May Play Vaudeville This Summer.
Doyle And Dixon of "The Canary," At Riverside Next Week.

(*New Acts Continued on page* 734)

PALACE BILL VERY STRONG

With Bordoni and Gitz-Rice, and The Sharrocks

A bill with not one poor act constitutes the Palace's program this week.

Royal Gascoignes' Ah Me's were about as vital a part of his act as was his excellent juggling. The Ja-Da trio followed and stopped the show. Morton and Lee had a classy act. It had charm and held the audience with that power.

Such a master of inflection and punctuation is Julius Tannen that he makes his monologue which is clever in itself fairly dazzle with wit.

Irene Bordoni's singing Lieut. Gitz-Rice's *Dear Old Pal Of Mine* was a hit. Likewise was his playing. Miss Bordoni's characterizing the La Marseillaise caused the audience to jump to their feet with enthusiasm.

The reviewer outside of an act with an out and out plot knows of none that has a more picturesque and also human ending as have the Sharrocks. The quarreling man and wife packing up their fakir's tent and carrying it off with them

Even as satirically and cleverly as the Sharrocks execute this business it could be extended several minutes with telling effect. Their mind reading routine still goes big. The MIRROR's cartoonist, Ed Randall, tested them out with a cartoon of Lillian Shaw which did not even have the name on it and Emma Sharrock blindfolded described it immediately.

Lewis and Gordon's "Putting It Over," which went big at the Fifth Avenue went even bigger at the Palace. These producers have an act that surely smacks of a long route.

Lillian Shaw was just the opposite to her position which was a poor one.

Mirano Brothers scored.

HIGGINS.

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MAY CARNIVAL WEEK AT THE ALHAMBRA

Rooney and Bent, Miss Juliet and Jimmy Hussey Score

The Alhambra's "May Carnival" proves to be a corking good assemblage of vaudeville talent, with headline honors divided between at least three acts—Jimmy Hussey, Miss Juliet and Rooney and Bent.

Beeman and Anderson open with roller swkating. Follows Fred Berrens assisted by his invisible partner at the piano, a distinct novelty. In the "Tale of a Shirt" presented by Erwin and Jane Connolly, Mrs. Connolly gives a strikingly sincere and appealing performance as a tragic little Cinderella. Yvette Rugel, than whom there is no daintier prima donna in vaudeville, sings charmingly as usual. Jimmy Hussey, assisted by William Worsley, follows. The act is too well known to bear further description. Ivan Bankoff closes the first half with vigorous dancing in which he is assisted by a young woman scarcely less agile.

The Ward Brothers usher in the last half, followed by Miss Juliet in her "one girl revue," and Pat Rooney and Marion Bent, two high spots on the bill. Rooney is omitting his dance imitations on account of the character of Miss Juliet's offering and his act suffers considerably as a consequence. Robbie Gordon in poses closes. MARTIN.

TANGUAY NO DRAW AT THE RIVERSIDE

In Other Appearance "Cyclonic Eva" Always Packed Them In—Slim Crowd Monday Afternoon

Eva Tanguay topped the new Riverside bill Monday but for some reason or other something went wrong with the dope sheet as the crowd was about the slimmest and thinnest of any opening show there this season. It may have been the first real hot weather and again it may have been the Victory Liberty Loan which prevented a big audience. But Eva was there in all her glory but the applause was a scraggly mean shadow of former times.

The Van Cellos opened and while having a routine of pedalogy somewhat patterned after divers Japanese troupes did well; the staging and idea being a novelty in itself. Ted Doner was O. K. when dancing but his song routine didn't seem to gibe with his nimble feet. Perhaps Ted will grab himself a nifty looking chick, something of a dancer and dresser and then Doner and Co. or partner will be something else again.

Robert T. Haines and Co. offered "The One Way Out." The sketch itself is not the best that Haines can do. It's a talky way to the finale, with war sentiment that sounds rather late at this writing. The return of Dickinson and Deagon was another laughing success.

Haig and Lockett hauled down a large-sized hit. All the feminine dancers will have to hop high and fast to outdo that sprightly Emma Haig. She is a regular dynamo, cyclonically fast on her feet, dainty, demure and graceful. Her work was a treat. The Stantons, Val and Ernie, late of the May Irwin show, grabbed a comedy hit; these brothers have improved in their work and barring one little verbal tidbit dish up an entertaining turn. Ed. Gallagher and Joe Rolley were also a laughing success. Joe Rolley is even funnier than Gallagher's former partner, gets more out of the negro mannerisms and that little dance with the mouthorgan accompaniment is a help to the act. MARK.

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Pleasing Bill at 58th Street First Half of Week

Business was pretty good at the 58th Street theater Monday evening although the warm weather put a crimp in the attendance. The bright, particular spot was held by those negro entertainers, Moss and Frye. Aside from their patter which is really funny, these colored funmakers reel some tall harmony that is irresistible and novel.

Evelyn and Margaret (reviewed elsewhere) opened the show. The Shirley Sisters were second. They go in for a plain, little song routine with dancing added. Among their numbers were *That Salvation Lassie of Mine, Alcoholic Blues* and *Ja-Da.*

Charles A. Loder and Co. have a far-fetched and absurd act which will please pop houses. Marion Harris ran Moss and Frye a close second on hauling down honors, her songs being rendered with excellent diction. Topical numbers included *I'm A Little Lonesome Southern Girl In A Northern Town* and *I'm A Jazz Baby.* The Three Eddys offer rough acrobatics. MARK.

DRESSER-GARDNER WIN AT COLONIAL

Hyams and McIntyre, Gibson and Connelli and Craig Campbell on Bill

Although there was strong competition Louise Dresser and Jack Gardner easily won the honors of the Colonial bill on Monday afternoon. Their act, based upon their matrimonial union and vaudeville reunion, is one of the best in vaudeville. It is as varied as it is entertaining—and it is refreshingly free from jazz. Miss Dresser always possessed the gift of making even the dullest song likeable—a gift that comprises, perhaps, wholesome personality, a low voice and a twinkle in the eye, and Mr. Gardner is pleasing and versatile. He knows too how to act with his hands—they are always expressive. Their songs consisted of *The Ghost of John Barleycorn,* in which a fond regret was given to "good, old Al, good old pal, good old Alcohol;" a novel number called *The English Rag* and an assortment of their popular hits of old.

William L. Gibson and Regina Connelli, gave considerable vitality to their sketch "The Honeymoon." It is a well written little comedy built upon a "taming of the shrew" motive with Gibson as a forceful bridegroom and Miss Connelli a pretty though wrathful bride. Gibson later gives assistance to Wellington Cross in a mind-reading burlesque which scored.

Craig Campbell turned his vocal attention to classical selections. He was in good voice and his high notes never seemed clearer and stronger. Ruth Roye brought out her bag of songs and rendered them with that sense of the grotesque of which she is a past mistress.

Hyams and McIntyre were effective in their romantic little play "Maybloom." Catherine Powell appeared in novel dances and costume changes. REID.

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Proctor's 125th Street Theater Has Comedy Bill First Half

Of first importance on the Monday to Wednesday bill at Proctor's Harlem vaudeville house is Fred J. Ardath's "The Decorators," featuring Harry Bewley. A great deal of comedy is furnished by the mingling of the cast with wall paper and paste. Bert and Hazel Mann also score strongly in their act which they call "Just Because." Others who please are the Temple Four, Wilbur Held, Samsted and Marion, and Gillette's Dogs and Monkeys. MARTIN.

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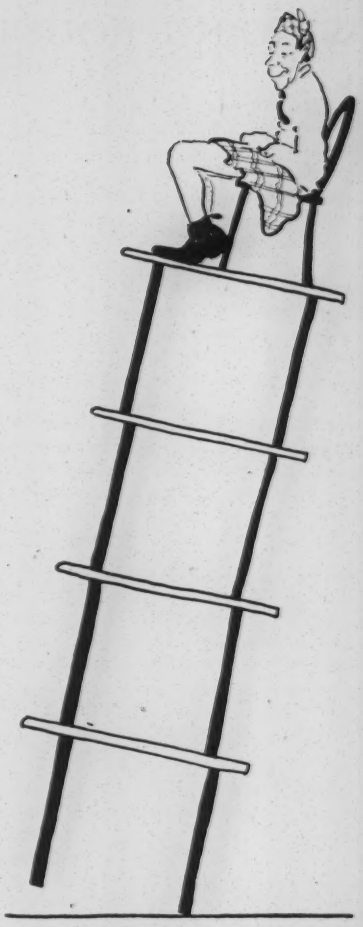
Jammed House at Opening of American First Half

The program opened with a two-man acrobatic team working in one. The second place was held down by Anne Drew, best classed as a dancing violinist. An illusionist with a repertory of good if not unusual tricks by the name of Carl Rosini followed Miss Drew, and after him was a man and woman team, Bevan and Flint, which opened poorly but got better as it finished with typical conversation material. TIDDEN.



VAUDEVILLIANS—By Randall

DANCING BILL SEEN AT THE ROYAL

Four Mortons, Ford Sisters and Belle Baker on Program

Belle Baker is featured and the effusive welcome she received leaves absolutely no doubt as to her popularity in that part of town. Her Italian song in costume was one of her best numbers.

Dancing seems to be the burden of the bill and the Four Morton's splendid act contributed toward the success of it. The Ford Sisters also joyously tripped the light fantastic and throughout their offering made a gorgeous picture, the crimson draperies forming a colorful setting for their dark beauty.

Dooley & Sales in "Will Yer, Jim" supplied the nonsense and their act was punctuated with laughs continually. They received tremendous applause and if they took a little advantage of it perhaps they were justified.

Edward Marshall opened the show with his pictures and comic carricatures. Maurice Burkhart following attained his object in casting out gloom.

Brennan & Rule, song writing singers were obliged to answer encores. *Have a Smile* was an appealing number. William Gaxton & Co. in a splendid playlet held undivided attention to its close. The Vivians, clever sharp-shooters closed the bill.

SPOONER.

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White Kuhns in Vaudeville

The Three White Kuhns are playing vaudeville dates following their recent tour as a feature with Marty Sampter's "Hitchy Koo" show.

SWINGING 'ROUND THE EASTERN CIRCUITS

ALBANY: GRAND — This house offered a good drawing vaudeville program for the week. The Ford Sisters were seen in an entertaining dancing act; Harry Breen proved amusing; Phina and company, Stephens and Hollister, Lillian and Equille Brothers, and Elkins, Fay and Filkins rounded out a bill which drew big audiences. The week-end features were J. Francis Dooley and Corinne Sales, Will Oakland and Lew Welsh and company. Crowded houses prevailed for the week. MAJESTIC—May Duchane Troupe, George B. Smith, Scott and Campbell, Carrol and Wesley and Artie Hall proved attractive features and served to draw full houses.

HERRICK.

BUFFALO: SHEA'S—Gertrude Hoffman did a successful come-back at Shea's. Chieftain Canpolican again delighted his audiences. William Ebs, the midget ventriloquist extraordinary, has a novel act with a surprising finish. Jimmey Savo, in a salvo of screams was amusing.

BARKER.

CINCINNATI: KEITHS — A travesty on old-fashioned melodrama called "For Pity's Sake" seems to be as near a headliner as anything on the bill. A skit "Somewhere in France," Chilson-Ohrmann, singing classics in good style, Hamilton and Barnes, Julie Ring and James Norval in "Divorced," Kharum, a pianist of remarkable technical ability, Bessie Clifford in poses, and the Great Koban Company in Japanese tricks made up the bill.

GOLDENBURG.

CLEVELAND: HIPPODROME.—Marguerita Sylva made her local vaudeville debut here before an admiring audience. She scored well. Toto, the clown, was the second big feature number on the bill. Al Herman was seen in blackface as usual. Other acts included Hallen and Fuller in "The Corridor of Time"; Frankie Heath in a group of pleasing songs; Reynolds and Donegan dancers and skaters; Marconi and Fitzgibbon playing the piano and other instruments; Harry Holman in "My Daughter's Husband"; and Robinson's Elephants. MILES.—The bill at the Miles was built on a firm comedy foundation, headed by The International Circus Wonders. Anita Arliss was assisted by Arthur Alton in her song number. Others were Harold Woolf and Helen Stewart, Frank Morrell, The Cavano Duo and Quigley and Fitzgerald.

LOEB.

FALL RIVER: EMPIRE—Strongest bill of the season April 28-May 3. Aubrey and Riche, in up-to-date dances; Strand Trio, *"Until We Meet Again,"* Chisholm and Breen in "Her Cave Man"; Harvey, Henderson and Grayce in selections of popular music; the Wilton Sisters (responding to many calls at every performance); Harry and Ann Stanton, on the wire; "The League of Nations," a new musical comedy with many song hits, *Come On, Papa, When Ireland Comes Into Her Own* and *Key to My Cellar*; Jane Courthope and company in a comedy sketch, all pleased.

GEE.

INDIANAPOLIS: KEITH'S—Hobart Bosworth and company in a realistic dramatic sketch of Jack London's "The Sea Wolf," splendidly acted, headed an ordinary bill. Those out front showed a liking for the foolishness of Al and Fanny Stedman. Cartmell and Harris danced and chattered; Eddie Foyer recited; Selma Bratz juggled; Snow and Velmar and living models in Studies in Sculpture were others.

KIRKWOOD.

MONTREAL: PRINCESS — Sallie Fisher in "The Choir Rehearsal" is the headliner at the Princess. Sandy Shaw is a Scotch comedian of more than ordinary ability. The Erford Girls in aerial work, Edna Luby in imitations, Roy Rice and Mary Werner in "On the Scaffold," Bill and Jed Dooley, dancers, Melnotte Duo, wire walkers, Frank Wood and Bunee Wyde, make up an acceptable program. LOEW'S — South and Tobin do an exceptionally clever musical act, the Minstrel Revue of 1919 is another good feature.

TREMAYNE.

PITTSBURGH: DAVIS—The United States Jazz Band was accorded such continued applause as the star number, that it was difficult to proceed with the rest of the bill. Artie Mehlinger with George W. Meyer at the piano, The Belgian Trio, Jean Adair & Co., John Gardner and Marie Hartman, and the Van Cellos completed the bill. LYCEUM—The Primrose Minstrels, Beysh and Flint, the Edah del Bridge Trio and Frawley and West made up the bill.

LATUS.

TORONTO: SHEA'S — Olga Petrova headlines the most satisfying bill of the season. She is a rare treat. Bob Leno and Eve Mandel—newcomers here, will be welcomed back. Walter Weems the southern humorist, scored very heavily. Joe Barton and Loretto Mards, are another fine pair to score, and George Moran and Charles Moer in their blackface patter help along. A fine bill.

DANTREE.

WASHINGTON: KEITH'S—Irene Bordoni and Lieutenant Gitz-Rice were a smashing headline offering. George Whiting and Sadie Burt in their "Song Sayings of 1919," scored heavily. Claudia Coleman presenting types of women; Miss Juliet in a sketch of exceptional merit; Julius Francis; Maryon Sadie and Ota Gygi in a repertoire of dance and violin solos; McMahon and Diamond supported by Ethel Rosevere; and O'Donnell and Blair were others.

WARDE.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

When Ireland Comes Into Her Own	Blanche Ring
Dear Old Pal of Mine	Irene Bordoni
The Morning After the Night Before	Clifton Crawford
Rocking the Baby Around	Haig and Locket
Ze Yankee Boys Have Made A Wild Woman Out Of Me	Janet of France

Mabel and Dora Ford, offering a captivating dancing act in vaudeville

CHICAGO—PALACE
Cantwell and Walker Back from "Over There"

There was a brisk bill here last week and business was enormous. The vaudeville season will close at this house Saturday night, May 12. Johnny Cantwell and Reta Walker, just back from "Over There," gave a pleasing skit on the perils of bungalow buying, and wound up their act with a song entitled *Take Care of the Man in the Uniform*. Bessie Clayton in her 1919 dances, the Mankins, Harry Langdon in "Johnny's New Car," Emma Carus, Burns and Frabito, and Lew and Jack Adroit made up the big bill. All were liberally applauded.

ATKINS.

Ben Bernie Big Hit Last Half at Harlem Opera House

Ben Bernie was the most successful feature of an excellent bill at the Harlem Opera House the last half of last week. Long after his act should have come to an end Thursday afternoon, applause continued, bringing the violinist-comedian back many times. Les Kelliors, with a novelty acrobatic act, opened the bill, followed by Lang and Shaw in a group of lively song numbers. "The Rented Lady" is the title of a sketch which Lillian Kingsbury and company offer. It is reviewed under new acts. Following the playlet came Evans and Deane in a nicely staged dancing act, and after them, Ben Bernie. It was difficult for the bill to continue over Bernie's hit, but once Bobby Heath and his "Girlish Revue" got to work, it scored a decided success.

MARTIN.

Pleasing Bill at 23d Street During First Half

An attractive program was offered at Proctor's Twenty-third street for the last half of last week, and, following the example set by the first half, there were no headline features. One of the best numbers on the bill was a patter act presented in sketch form, as it were, and called "Somewhere in Jersey." The participants were Billy Halligan, a clever comedian with a neat delivery, and Dama Sykes, an especially attractive young lady. Shaw and Campbell, two women who offer a tasteful song and pianalogue act. Val and Ernie Stanton went well.

Other acts included the Oklahoma Four, a quartet of dancers, McNamee, clay modeller, Corr and Lutell, "Wanted a Cook," a rather poor sketch and Jimmy Fallon and Russ Brown a pair of easy workers with good material.

TIDDEN.

Seaside Theater Opens

The 1919 seashore theatrical season will be launched on Monday afternoon, May 19th, when the New Brighton Theater, at the sea end of Ocean Parkway, Brighton Beach, throws open its doors for the summer. This popular warm weather theater will again be under the personal direction of George Robinson, who enters upon his fifth year as general manager. Vaudeville of the major grade will once more hold forth as the exclusive policy of the Ocean Parkway house. Nine act programs are promised, the bills to be composed entirely of standard turns of the two-a-day.

BEST WISHES

FROM

AMALGAMATED VAUDEVILLE AGENCY

B. S. MOSS

PRESIDENT

EXECUTIVE OFFICES 729 SEVENTH AVE.

NEW YORK

M. D. SIMMONS BOOKING MANAGER

THIRTEEN

Moss and Number Thirteen Are the Best of Friends

When B. S. Moss undertook his new regime of the Broadway Theater last FRIDAY, THE THIRTEENTH, his friends and advisers were thrown into a turmoil of mingled doubt and anxiety. "What?" they exclaimed, "dare one of the pet superstitions of theatrical traditions and open a theater under the unlucky influence of that arch symbol of misfortune, '13,' and then to invite more disaster, couple it with Friday, the black day of ill-luck?"

A resume of Mr. Moss's activities will show that where his Jefferson Theater stands there were formerly 13 buildings. The theater was built from the 13th street side in the year 1913, and opened with a bill of 13 acts. The history of the Jefferson Theater shows in its success that the figure 13 is anything but a bugaboo in his career. Mr. Moss always opens a theater with 13 acts.

Mr. Moss's 86th Street Theater, which is just 113 feet from the corner, opened in 1911, on November 13. His Hamilton Theater opened in 1913, and the records of his booking office reveal that the headline act on the opening bill at the Hamilton was composed of exactly 13 persons. That the figure 13 still pursued him with success is shown in the case of the opening of the Regent Theater, for the opening marked the 13th anniversary of Manager Emil Groth of that theater as an employee of the Moss forces.

The figure 13 is also marked in many ways in cennection with Mr. Moss's Prospect Theater, as well as his Flatbush Theater.

Howard and Sadler Headline Fifth Avenue for Last Half

One of the best sister teams that the reviewer has seen at a three show theater has this rating earned by Howard and Sadler. For two women to kid themselves before an audience is not new. But they have some lines that are really clever. For the two Ladelles see review. The Sorrento quintette were luke warmly applauded. A bang-up act is Chris Richards. His semi-comics via song and patter really entertained. The inebriate act of Mr. and Mrs. Mel-Burne was helped out by a very attractive setting and cracker-jack lines that had laughable twists. More could be gotten out of the sketch had Mrs. Mel-Burne been given more pathos business. Toney and Norman on account of a smaller stage did better than when they were at the Palace. HIGGINS.

. . .

Strong Bill at Harlem Opera House For First Half

The usual augmented Monday night bill was in force at the Harlem Opera House this week. Seven acts make up the regular program for the first three days. Gorgallis Trio, sharpshooters, open, followed by Charles J. Guard, one-armed soldier pianist. Weston and Eline offer some amusing patter, and Maggie LeClair and company give a good performance of "The Unfair Sex," a comedy sketch. Halligan and Sykes call their skit "Somewhere in Jersey" and score well with it. Fallon and Brown are reviewed under new acts. The Fighting Fifteenth Jazz Band, an aggregation of negro musicians with plenty of native pep, conclude the bill. MARTIN.

Evelyn and Margaret

A feminine combination that has cycling tricks the main feature of the stage layout. The women open with a double song wearing Oriental overdress, going into full stage for a series of tricks with skates and bicycle. One girl does a dance on the rollers while the other goes in for a greater display of expertness and agility astride the wheel. For the finish a double routine familiar to cycling acts is offered, with the Evelyn and Margaret work sure of applause and attention in the pop houses. MARK.

Whirlwind Hogans

The Whirlwind Hogans have little to offer that is new in the way of whirlwind dancing, but what they do they do passably well. The act is short, necessarily, as it must be quite a strain on Mr. Hogan, who frequently held the woman for a flying neck swing. The turn opens with an introduction by the man. Then the pair dance together. Hogan then does an imitation of George Primrose while Miss or Mrs. Hogan makes a costume change. The finish is an especially active dance.

TIDDEN.

Farrell Brothers

Without much snap, although with uptodate looking apparatus the Farrel Brothers exhibited an ordinary slight of hand routine. A clown is not very funnily acted by one of the brothers, although it helped break the monotony. None of the tricks are startling in their mysticism but they would go well enough if these performers had thought up some novelty to weave in and out of their schedule.

HIGGINS.

(*New Acts Continued on page 736*)

THEATER DRIVE NOW $20,000,000

Workers Expect to Pass Quota This Week

Every man working under E. F. Albee, general chairman of the Allied Theatrical Loan Committee, was urged to put forth every effort this week in bringing the theatrical district's quota up to the required mark. At Loan headquarters in the old N. V. A. rooms Vice Chairmen Robinson, Lauder and Rogers were working zealously Monday to start the final week off right.

The quota for the theatrical organization is $27,500,000. Up to noon Monday more than $20,000,000 had been subscribed, with the Sunday night benefit at the Hippodrome bringing in $12,100,000 to the theater Loan amount.

Monday the Riverside topped the vaudeville houses with the Palace running a very close second. The Riverside up to Monday morning had $715,000 to its credit. HIGGINS.

. . .

Georgie Price Scores at The Fifth Avenue First Half

Mabel Burke's singing *Salvation Nell O' Mine* was a good starter. Juggling foils and window frames put De Witt Young and Sister in a high class rating as jugglers. "Very Good Eddie," a boiled down version of the three-act musical comedy of that name, unfolded itself entertainingly and was funny in spots. The Oklahoma Bob Albright filled his time advantageously as did Bernard and Learth. Georgie Price, a Gus Edwards graduate, showed he has become a headliner in his own right.

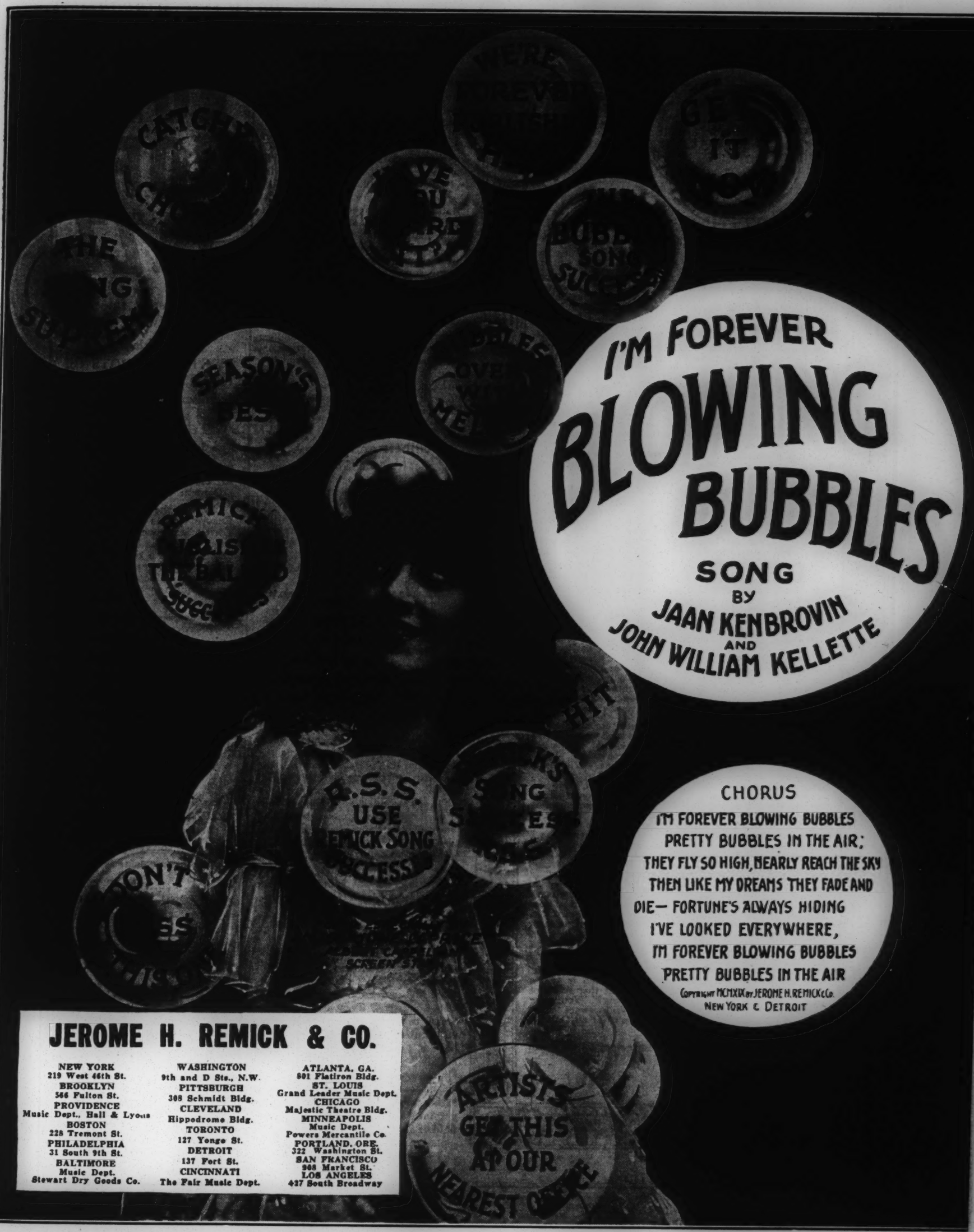
HIGGINS.

Congratulations

RUTH ROYE

B. F. Keith's Colonial Theatre This Week

Direction Harry Weber



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AN EXCITING DAY IN A MUSIC PUBLISHING HOUSE

Last Monday about eight o'clock in the morning, a very excitable young chap from a big town in Vermont rushed up the steps leading to the McCarthy and Fisher publishing house, looking for the Editor-in-Chief. He was met by a gentleman who was in the act of chasing the dust from the woodwork and when informed that there was no such man as Mr. Editor-in-Chief in the establishment, the young man from Vermont seemed terribly disappointed. He asked the porter when the help came to work and the porter told him anywhere from nine to twelve o'clock.

The young man went away and came back again at nine. This time he spoke to a young lady sitting behind a little window marked "Information." He asked the young lady if he could see the proprietor on very important business. He would not tell the secret of his errand to anyone excepting the proprietor in spite of the fact that the young lady told him that she would have to have his name and the nature of his business before he could see the proprietor. Young Vermont could not see it that way and just hung around until someone came in.

About 9.45 Willie Pierce came in (fifteen minutes ahead of schedule), and Willie being a pretty big fellow for his age, it struck the boy from the butter country that Willie must be the boss. In fact he was sure of it, because he heard Willie ask the girl at the window if there was any mail. Hiram took a long breath and followed Willie upstairs. Willie went into a piano room to try on a new pair of shoes and Reuben followed on.

Willie asked him what he could do for him, but Hiram said, "Now, listen Mister. I've come a darn long way ter see yer and I've been awaitin' fer yer several hours. The first feller I seen said you weren't livin' here, but I knew better and just made up my mind to stick around. I have got somethin' very important to talk to you about, but before I tell you about it, you have got to swear before a constable that yer won't tell a livin' soul about it." "What is it all about?" asked Willie, but Cyrus wouldn't tell nohow. He insisted that Willie must call a constable and take an oath that he would not divulge his secret. Willie didn't know whether to take the kid seriously or to throw him out. He finally decided to go through with it and asked Obadiah to wait in the piano room until he looked up the constable.

Willie came back in about ten minutes accompanied by Taps, manager of McCarthy and Fisher's band and orchestra department. "Taps" is about four feet eleven, weighs 227 pounds and looks like a typical big city constable. "Taps" showed Si his badge (Taps is a special cop). Willie was sworn and everything was all set. "Now then," asked Willie, "what is the great secret?" "Well, I'll tell you," said the boy from the land of maple, "I've been writing poems all my life and I got a notion that if I could show you some of my lines we could both make a lot of money. I am sure of it, if I can only trust you. I was told up home to be careful and not show any of my writins to a publisher unless I had the law with me, or you would steal my ideas. I have one great poem that I know will set the whole world talking about us if you will write the tune for it. I got the idea of the poem when I went to a concert in the Town Hall in Burlington last week. There was a fellow there who got up and sang some tunes and the last one he sang made everybody in the hall laugh and hold their sides from splittin'. It was one of your songs, and when I heard it, I got a great idea for my poem and decided to go right down and see if you would make a tune for it."

Willie got curious and asked the poor lamb the name of the song that upset the concert and Josh told him it was "EVERYBODY WANTS A KEY TO MY CELLAR." "Let me tell you everybody forty miles around is talking about it." "Well," said Willie, "how about that secret of yours? What is the name of your new song?" "You swear you won't tell anyone, now, will yer?" Willie swore. "The name of my poem," said Josh, "is 'I Ain't Got no Cellar.'" Willie didn't tell a soul.

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Raymond and Raymond

Combining the congenial spirits of two young men via a piano and song is the substance of this team. They have not thought anything new, which is a requirement vaudeville demands unless the reputation of the artist is well inked by the press. Neither of these virtues do these young men possess. Yet one plays the piano passingly fair and this adjective may be applied to the singing voice of the other. Probably they put their act hurriedly together and did not have time to tack on some novel material or then again they may not have known their vaudeville. But fortunately they have chosen some good, winning songs. Two of them are *When Ireland Comes Into Her Own* and *Alcoholic Blues*. The boy who plays the piano does a classical number with some good technique. His finger movements were good and his interpretation showed considerable material inspiration. The act needs a framework of good patter, and entrance and exit business before it may be lifted out of the amateur class.

HIGGINS.

Gilbert and Kenny

Of the regulation "sister team" type. Soloists and duets. Repertoire runs to topical numbers, with one that has been lambasted to a frazzle by constant usage before and after the war. At the 58th Street the first half this "team" did nicely. Act as framed is of pop house merit.

MARK.

Dan Mason and Company

Dan Mason's sketch is a farce. Mistaken identity, consequently, is its plot. The wife has advertised for a chauffeur. When he applies he by accident falls into the coal hole of the home, which ultimately lands him into the dining room. Of course in explaining his identity to the wife there is created considerable comedy business. She has been believing that her husband has been spending some of his affections elsewhere. Thus, she hits upon the plan of having the chauffeur to appear as her special friend. As a guest he lunches at her table. The husband arrives later. More laughable confusion arises and funny explanations are made by the wife to her husband why she tested his faithfulness. Dan Mason had the right idea of farce acting. Enough human interest was contained in the material to make it acceptable to a family theater audience.

HIGGINS.

Oklahoma Four

A cursory glance at the billing of Oklahoma Four would undoubtedly leave the impression that this quartet were songsters. They are not. They are a two men—two women group of unusually fleet steppers. They have a prairie set and are dressed as cowboys and cowgirls, hence the Oklahoma.

The opening of their offering is rather weak but soon after the four get into a full, vigorous stride and hold it to the finish. Their routine includes a Texas Tommy, individual clogs by both men and full troupe numbers.

TIDDEN.

(*Continued on page 738*)

FULL OF JAZZ

The Wonderful One Step and Song

Entitled

"WE'RE THE BOYS OF THE U. S. A," by Lilla Seeligson Whitaker, Bay City, Tex.

As a Song and Dance went (BIG).

As a Band Parade March (Bigger).

As Chorus, Band Encores, and Quartette (BIGGEST).

One of the Prettiest Band Encore pieces ever written. Cornet is answered by Trombone, then Bass lets you know he's still in the ring, while the Clarinetts, Flutes, Picolas and the others all come in on the home run for their share of the tune.

Read what some of the noted Artists have to say.

Walter Mulford, Leader of Broadway Jazz Band, New York City, says: "We are playing your piece every night at one of the biggest places in New York City, Film Restaurant, and would like to have more of your music."

Lina Jeffcott, the Operatic, Dramatic, Patriotic and Sentimental singer in vaudeville, Brooklyn, N. Y., says: "I'm using one of your successful ballads, 'WE'RE THE BOYS OF U. S. A.' and making a (BIG) HIT, taking three encores."

SMITH'S JAZZ Orchestra, Wabash, Ind., says: "Just received your song last week and have used it at three engagements this week. It was a success from the very first."

Charles P. Gross, Elk's Club, Lewiston, Pa., says: "I drilled my chorus on your song, 'WE'RE THE BOYS OF U. S. A.' and put it over the foot lights strong. It's a wonderful hit with my chorus and the U. S. A. performances. My second number, Mary Frisbee, a great Mezzo Suprano singer, is also working your song with success."

Ladies' Orchestra, Salt Lake City, says: "Received your song and like it very much. It is more for concert than for dance."

B. E. Block, Director of the Dixie Orchestra, Rockford, Ill., says: "You sure have (**some**) **tune**, and a great ONE STEP."

Happy Doc Holland, who sings with the band at the Fairs, says: "I sang your song with Band accompaniment, and it went **BIG**. I think it is a dandy, is a fine number and is O. K. in every respect."

Emile Michaux, band leader and director of municipal music, Winona, Minn., says: "Your one step is fine and you should be successful with it."

H. E. Wheeler, Buffalo, N. Y., says: "I'm getting encores nightly on your song."

Robert N. Percy, Lowe's Bijou Theatre, Birmingham, Ala., says: "I like your song fine and put it over good."

TO MEMBERS

OF THE

NATIONAL VAUDEVILLE ARTISTS, Inc.

Your attention is called to the new cards now being issued. The color is green and without one, you are not in good standing.

Our club is at your disposal.

Our hotel rooms are the finest, the most luxuriously equipped, superior in points of comfort to the costliest hotels in this country. The rates to our members are exceedingly reasonable. Members coming into New York should make their reservations in advance. Remember, we have only 106 sleeping rooms, therefore assignments are made in the order requests are received.

Our dining room is always open where meals are served A la Carte as well as Table D'Hote.

Those who have not seen the new Club House have a pleasurable surprise in store. A welcome awaits you at 229 West 46th Street.

HENRY CHESTERFIELD

Secretary

The Third Annual Benefit will be held at the Hippodrome, New York, June First, 1919

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Margaret Ford

At the eleventh hour Margaret Ford was hustled to the Riverside to fill the gap made on account of Sybil Vane's illness. She had a most difficult position to fill. The methods of these two artists are so widely different. But Miss Ford's own personality stamped her at once as a separate, individual personality. First she enters in a gorgeous evening wrap, and sings in a baritone voice so correctly pitched that had she masqueraded in masculine attire the decoy would not have been noticeable. Singing *Every Tear In An Irish's Heart Is a Smile,* by Dan Sullivan, captured the audience's approval in good shape. Later she removes her evening wrap, and displays a charming evening gown, and she sings in a soprano voice of true and colorful tones. Besides having worthy vocal gifts, this young woman has those government bond assets, appearance and personality. Although she hasn't any stage business to show the fact, yet it is very evident that she is very graceful proved by the demonstration that she breaks the distance between the wings and the center of the footlights as if she were not trying to catch a subway train after the doors had been closed.

HIGGINS.

Fallon and Brown

Fallon and Brown have been out of the army just three weeks. They look it. For freshness and jolly spirits they seem to have the corner on such valuable personality property. However, their patter does not get off the ordinary route, although it contains some lines which are really funny. They open their act with one boy having crying spells which might be maudlin if it were not for his manly handling of this business which turns it into farce instead, being sickly nut stuff. One or two songs also help them win applause. At present they are just lively boys whose methods need much training before they can hope to become vaudeville artists. But thankfully for one thing they have not learned the art of rosebud lips and axle greased hair. Now, they're real boys and get over as such in good small time fashion. HIGGINS.

Rose and Hendricks

A team of two black face comedians who use the regulation negro patter. They also do a combination of a jig and clog dance which seems to have only a few original steps, but it brought considerable applause which demonstrated it must have had some merit. Each playing mouth organs entertained the audience. As both of them worked hard, it is unfortunate that their material was not more original, also, because they seemed to have a good sense of comedy. HIGGINS.

McNamee

The reason why McNamee's act gets over fairly well is not because it is particularly novel. There have been many like it. But the real reason is that each one of us have at some time in our lives dabbled in mud and sand, whether it was in the back yard or at the sea shore. This being the fact, the audience enjoyed seeing McNamee mold clay into famous faces on the stage. His act is very short and will hold down an early spot on a popular price bill.

HIGGINS.

"Puttin' It Over"

Exactly like a Yale University musical show is the act of the 27th Division Boys. It is built along the receipt of a musical comedy brand famous ten years ago. Lewis and Gordon have done an excellent job in selecting the song hits from *You Know Me Al* and *Let's Beat It.* The setting was original in design yet never overshadowed the personality of the cast which proves that these producers have a director who knows his business. The plot was draped around a party which a society debutante was giving to the soldiers. It was rather thin but it was a good thing that it was, because it was the soldier boys who the public wanted to see. Some of them did the Julian Eltinge stunt. So garbed in milady's best raiment greatly increased the fun, for real genuine laughter was caused by some of the dancers, whose steps were in perfect design, but who had some difficulty in making their masculine angularity take to dainty chiffon and feminine fixings. This appealed especially to the women in the audience. Hence, adds greatly to the act's worth. Special mention should be given to the boy who played the reporter. He demonstrated that there is a professional future for him, but he must be reminded he had a fat part and that his next one might be slim. Therefore, it would have to be he entirely who would carry it along without any assistant such as his present vehicle gives him. Lewis and Gordon should be congratulated in putting on a soldier act in the time of a Liberty Loan drive and keeping the business clean when there was every opportunity to let the boys get a little gay. The act ought to have a prosperous time of it and should precede every Liberty Loan speaker to help along his sales.

HIGGINS.

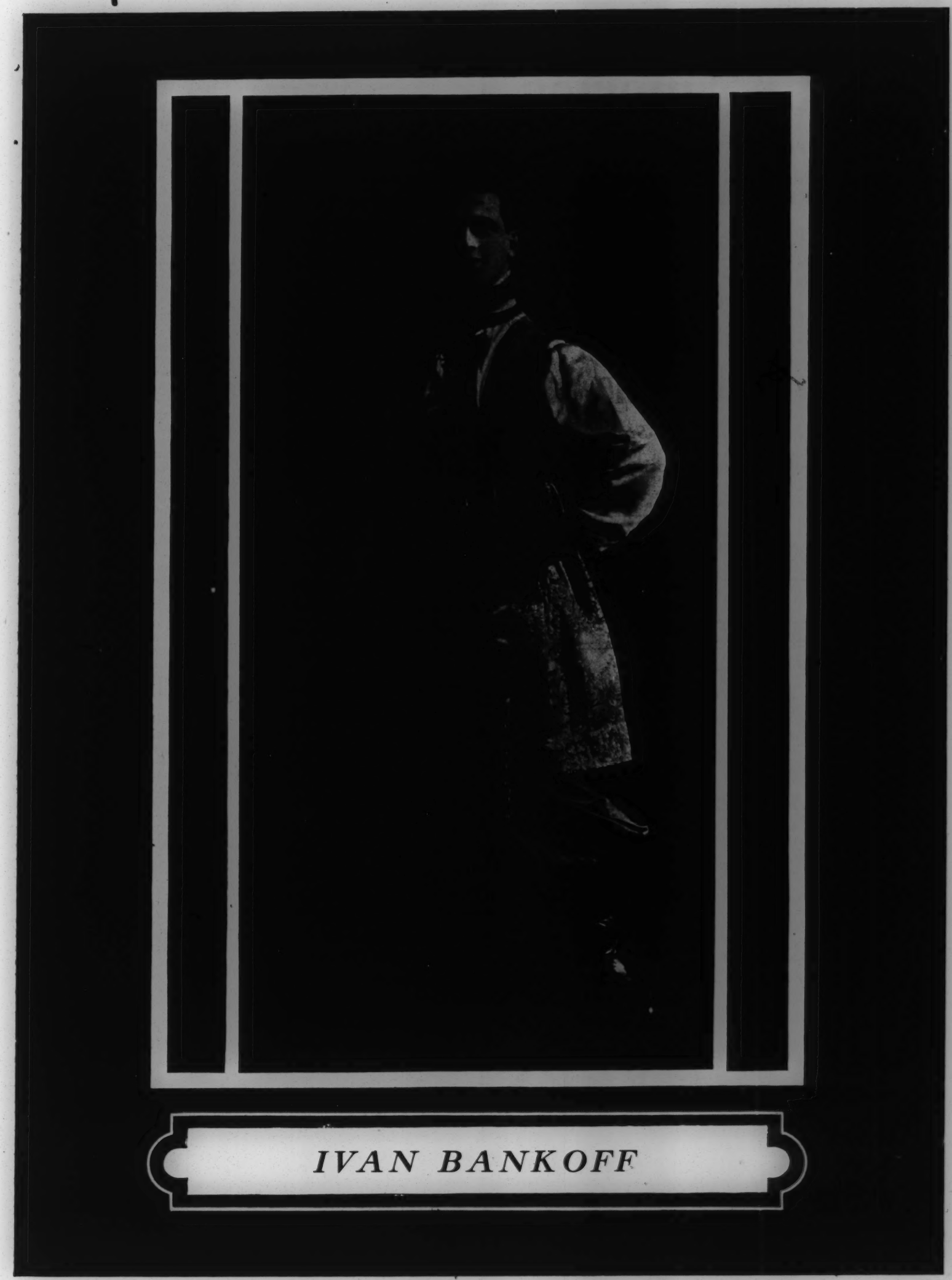
Fisher and Gilmore

Rating this act is to give it a regulation name of a boy and girl team. The girl plays the piano, while the boy sings some nonsense songs which are accepted by the audience with fair favor. Yet their best feature—the business of the girl hunting for her gum, and the boy unknowingly sitting upon it and tearing his trousers, while good should be built up because there is much more pantomime and laughs in it than they at present strive to wring out of it. This part of their program should be rehearsed and rehearsed, for it is a gold mine of good "get over" stuff of "blue line" are not allowed to be incorporated. HIGGINS.

Root and White

Root and White are dancers—rather light-footed ones at that. They are booked as a new team in the Proctor houses. Therefore, as summer is about to be upon us, and as their evening dress looks very new, indeed, it seems rather queer they should have chosen such warm-looking apparel for a summer season. White flannels or similar comfort outfits would be more fitting. They worked hard, and their song about scholars of the night was quite laugh creating. Apparently this engagement at the 58th was quite a boost for them; by their efforts they seemed to strive because of the status this theater afforded them. HIGGINS.

(*Continued on page* 742)



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A waltz ballad that will fit in any high class singing act.

BE PREPARED
A "camp meetin'" shout that's a scream. It gets the applause every time. Don't fail to get this one. A dandy one-step.

These songs will be sent free, with orchestra in any key desired, to recognized performers

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PLAYING ALL B. F. KEITH THEATRES
Direction—Stoker and Bierbauer

MINNETTE SLAYBACK CARPER
2254 N. MERIDIAN ST., INDIANAPOLIS, IND.
PLAYLETS FOR VAUDEVILLE

(*Continued from page 720*)

While the opening bill at the Union Square contained many well known variety names, it was said that it was not particularly successful. The thought then occurred to Albee that new blood was demanded. Although the greatest credit must be rendered to F. F. Proctor for engaging some of the highest salaried people in the theatrical world, it was Albee who deciphered the fact that vaudeville needed entirely new personalities. First, he was instrumental in engaging Alice Shaw, then a fashionable drawing-room entertainer.

Many Big Stars Engaged

He quickly followed her engagement with such great dramatic stars as Maurice Barrymore, Clara Morris, Robert Hilliard and others. Contracting with such people, doubtless, was done in close connection with Mr. Keith, but every one having the slightest connection with the theatrical profession knows that Albee's slogan is "Nothing's too good for vaudeville." Engaging such high-priced people has been a vital factor, second to its palatial theaters, in making vaudeville what it is today.

This honor of getting big names, I am quite sure Mr. Albee will share with F. F. Proctor. Proctor was the manager who paid Lillian Russell $3,000.00 a week. In engaging such talent it was a most shrewd thought of both these gentlemen, and financially in some cases probably they lost out on the immediate week's receipts, but the reputation of these artists brought people to the vaudeville theaters who otherwise would not have come. Hence, when they were once there, they were unconsciously educated to the fact that the monologue artist, the dancing girl, and the whole bevy of regulation vaudevillians had as much talent as the legitimate big name and were worth the trouble to be seen again and again.

Modern Business Methods

Another reason why vaudeville has progressed to its present great capacity is the way in which it has been organized, and divorced from the old-fashioned methods. For instance, the late honorable Henry C. Miner, one of the greatest of the old-time variety managers, conducted his entire business in his vest pocket book.

When Maggie Cline once had two weeks open this is the way she would negotiate for the date as she told it. "Now, Mr. Miner, I have two weeks open before I play in Philadelphia, Washington and the rest of my Southern tour. Won't you please let me fill them out at your house?" Whereupon Mr. Miner drew from his breast pocket his memorandum book to survey the contents of his theatrical activities. He replied, "No, Maggie," after he looked over his records, "You played my theater three weeks ago and another engagement just now would be too soon." Doubtless, of course, out of the bigness of his heart, Miss Cline finally got the two weeks.

Has vaudeville progressed? I aver, with all respect to the business acumen of the late honorable Henry Miner and other famous managers, that should the biggest headliner ask S. K. Hodgdon, E. M. Robinson, Eddie Darling or M. D. Simmons for two or three weeks that they would not consult a note book for open dates. Their route lists are kept with all the accuracy of a Swiss watch. They are filed and tabulated in as systematic a manner as documents of the United States Government, for whom I have been employed and have made various investigations among big corporations' methods.

Quoting Maggie Cline again, who knows the ups and downs of the vaudeville, past and present, as well as any of them, she said, "Mr. Albee has put business into the show game. When I started, the artists had to hustle around for themselves. Now they have agents to do their work, and Mr. Albee sees that they do not take advantage of their clients in any way." Another feather she put in Mr. Albee's cap was her statement, "He has choked the White Rats out of the business. They were constant trouble-makers between the artists and the managers."

Has vaudeville progressed? I think none will doubt it. Every artist I have asked confirms the fact. Lester H. Riley, direct associate of F. F. Proctor, corroborates what the writer has stated in the beginning of this little article, that twenty years ago people were ashamed to say they had been to a variety show. Now it is a fashionable event.

The artists, too, have progressed. Unlike Jessie Hayward's sketch, a young bride no longer hesitates to confess her profession, and yesterday's headliners have saved the money and are not in want. The Maggie Clines and others who were our favorites a few years ago and still are thanks to modern vaudeville, although they may have received smaller compensation in the days of Tony Pastor, have by its present honest and systematic methods been able, even in the aftermath of their popularity, to save enough to buy comfortable homes, automobiles and luxuries, with the increase of their pay envelope. Nothing is more symbolical of the welfare of the artist than the establishment of the Vaudeville Artists' Association Club House. Much of its expense has been borne by the Keith management, and Mr. Albee's own words on its opening night are most significant. "At last a house has been erected for the wandering vaudevillian."

Greater Expansion Coming

Now that vaudeville is accepted by the most discriminating, it will still move upward, easily oiled by Mr. Albee. He, of course, has many years to devote toward its greater expansion. But great institutions, especially theatrical ones, move in cycles. We all have seen gigantic industrial institutions disintegrate after their leading personality has withdrawn. This is true of theatrical firms, too.

Has Mr. Albee silently outlined some program for vaudeville? I do not know. If it is left for ambitious outsiders to gobble it up, the gigantic organizations and benefits will simmer back to vaudeville's primary state of helter-skelter methods.

But I think, as I have studied this theatrical leader for some years that he has devised some plan to keep this great institution and its kindred organizations moving toward greater and greater progress for the generations to come.

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Macy and Arch

Dressed as hotel boys, Macy and Arch immediately solicited attention when they first entered. One thing about wearing such a wardrobe was the mistake their tailor made in cutting their coats too short. While dancing these coats slipped up too far, and their constant pulling them down with their hands made them appear a bit out of step. Sometimes the boys became short winded, especially during their first exit. However, both of them had good points. Prominent among them was one imitating a hotel clerk and another a guest. Later considerable fun was promoted by one of them dressing up as a rube woman. The best part of their act was the scene in the hotel, because at this time their lines were the cleverest, and they got every bit of comedy out of them. With much more rehearsing they might rub off the rough edges, and get the act molded into small time caliber inasmuch as they have good material with such rough house urchins as usually are bell boys. HIGGINS.

Dennis Brothers

Acrobats, one a single and the other a clown, make up this team of brothers, and their routine is short. At the Harlem Opera House, a see-saw ladder as their principal feature, and their grand finale is each one balancing on its respective ends as it rapidly revolves. The clown works up some good laughs, and their exit pulls a fair amount of applause, which gets them three curtains. HIGGINS.

Lillian Kingsbury and Co.

Oliver, aged thirty something, wishes to marry a charming divorcee, but Oliver's mother disapproves. Scheming Oliver then phones for the "rented lady" (whose business it is to assume certain characters from her firm's catalogue) to show mamma that there are worse things than divorcees. Such is the story of "The Rented Lady," acted by Lillian Kingsbury and company. One has great difficulty in accepting the fact that mamma's objection to her son's marriage is a social one, as the atmosphere of the home and the manners of the family preclude the possibility of a very serious *mesalliance*. If mother objected on moral grounds it would be more convincing. Miss Kingsbury is amusing as a "peroxide lemon," and the sketch is acceptable as a small time offering, though it can be vastly improved in many ways, particularly in the matter of punch. MARTIN.

Two Ladellas

These boys have some patter and do considerable rough and tumble acrobatic work. One of them certainly has nerve for he falls on his back with a hard bang which does not seem to be executed with the flexibility of a time seasoned acrobat. It appeared as if he really hurt himself because he had not learned the harm prevention method of doing these stunts. If they are accidental, he takes about the hardest falls of any acrobat on the stage. The boys have an act which when ironed out ought to seek a smooth level on the small time. They certainly enjoy doing their work by their laughing so much which gets the audience smiling, hence, increases their value as entertainers. HIGGINS.

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THE MARKET PLACE IS ON PAGE 713

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IN THE SONG SHOP

Is the Weekly or Monthly a Better Advertising Medium? What Is the Best Test for a Song? Vincent Sherwood to Marry

BY E. M. WICKES

JUDICIOUS advertising pays, provided you have the goods to back up the promises in your copy. But all the advertising in the world won't sell songs unless they contain merit, or at least what the public considers merit. Having acquired good songs, a publisher shouldn't begin to invest his fifteen or twenty thousand dollars in general advertising until after he has found out the particular magazines that will do his numbers the greatest amount of good. A single insertion in any large periodical seldom does the advertiser any real good, especially when the advertiser is offering something new to the public. With an established house it is different, as the former copy from the same firm has made the public acquainted with the advertiser's quantity and quality.

Men buy very little sheet music. Therefore a music publisher should do business with magazines having a large following among women. Pictorial Review is read mostly by women and should be a good bet for a publisher in a position to spend thousands on advertising.

Magazines like the Pictorial Review, The Designer, Delineator, Woman's Magazine, McCall's and a few others are held and used for reference from time to time. All of these magazines are monthlies, which means that they live four times as long as the weekly, regardless of how long they are kept in file after the new issue appears.

The American Magazine, McClure's, Cosmopolitan, Everybody's, Good Housekeeping, Ainslee's and Metropolitan, are very popular with women who like music and popular songs of the better grade. And whether you are selling directly or indirectly to the reader, they are the kind of magazines that will produce the best results. Weeklies are good, but they die too quickly, and owing to their bulkiness fewer persons file them away. And what is more, you'll seldom find The Business Man's Weekly giving any space to articles on the theater, music, opera, singers or actors. Why? Do you suppose that the editor of The Business Man's Weekly figures that too few of his readers are interested in these things to warrant his giving up space to reading matter of this sort? And if this be the case, then why should they be interested in advertisements dealing with popular songs? Personally, I don't know.

Best Test of a Song

Does a popular song contain any intrinsic merit? That is, does it contain merit if shown to the public will produce a sale. If one took a new song to a music counter and sold two hundred copies in an afternoon by demonstrating it would it indicate anything? It should, provided it isn't a song having to do with a certain locality, for a song with a universal appeal that sells two hundred copies in a Woolworth store in New York should do the same in Boston, Chicago and San Francisco. There is little difference in the physical and mental make-up of the average person in New York and Chicago. He is a human being, educated under the same social, religious and civic fundamentals. He possesses the same rhythm in him, and in a way has the same ideals as to reading, amusements and music.

And so with a popular song. If it carries a universal appeal it will sell, and the fact that some big head liner fell down with it doesn't signify anything. Half a dozen big stars couldn't do anything with *Waiting for the Robert E. Lee.* But that did not stop L. Wolfe Gilbert from keeping after it until he had created a demand. Headliners often kill a song's chance by their queer notions about delivery. By having demonstration stores in cities like New York, Boston, Philadelphia, Chicago, St. Louis, Los Angeles, Detroit, Kansas City, and a few others, publishers could get a better line on the intrinsic value of a song than they could by having a half a dozen big headliners use it. These demonstration centers could be owned and operated by the Music Publishers' Protective Association.

Vincent Sherwood to Marry

Vincent Sherwood, general manager for the McKinley Music Company in New York has tired of bachelor life and will wed Miss Giselle Inverne on May 10th. Miss Inverne is an unusually pretty maid, possessing plenty of tact, intelligence and personality. The wedding will take place at the home of her uncle at Hastings-on-the-Hudson. Their blissful honeymoon will be spent at Niagara Falls and the Thousand Islands.

What Jazzers Do in the Day

The members of the jazz band that performs nightly at Healy's are scattered every day doing various things. Joe Gold, pianist, writes songs for Chas. K. Harris; Joe Rebant, banjo player, runs a drug store; Joe Green, xylophonist, makes phonograph records; Joe Gibson, violinist, conducts a taxicab service; F. Henry, the trombone man, is an agent for a musical instrument firm, and Sol Nathanson, the drummer, is a real estate agent. One fellow wants to know what they do when they go to sleep?

Why Be a Poet?

A few weeks ago The Writers' Club held a meeting to discuss poetry. The issue was: Should a poem be used as a filler or a feature. Had Jack Mahony been there he could have given some light on the matter, for once Jack wrote a poem that took him twice as long as it did to write the *Tulip and the Rose.* For the poem he received five dollars from a magazine editor and for the *Tulip and the Rose* he was paid close on to $11,000. Since then Jack can't understand why any one should want to be a poet.

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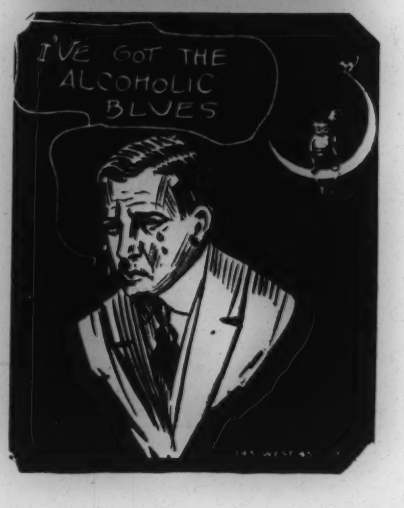

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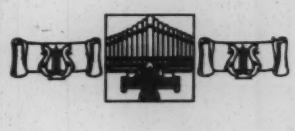

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Conducted by MONTIVILLE MORRIS HANSFORD

COMPLETE PROGRAMS FROM THE BIG BROADWAY HOUSES

The Strand

The Strand Orchestra plays the *Polonaise* in E, Liszt, for the overture this week. This composition is not often heard on Broadway. It is effective, and the flute and piano have some rapid arabesque work over the main theme. Following this comes the Strand Topical Review, showing current events of interest. A scene showing Cardinal Mercier roused great enthusiasm on the part of the audience. The orchestra played for this Schubert's wonderful *Omnipotence*. Other places used for the news were *General Pershing March, Rainy Day Blues, American Red Cross* and Sousa's new *Bullets and Bayonets* march.

The Topics of the Day, selected by the Literary Digest, is the next number, and then the Strand Ladies Quartet sing Herbert's *Molly*, and the title song of the feature, *Mary Regan*, by Donaldson. As usual, these young ladies make a strong appeal to Strand audiences. Anita Stewart in Lois Weber's "Mary Regan" is the headliner on the screen. She has excellent support from Frank Mayo, Carl Miller, Barney Sherry and Hedda Nova. The play deals with the workings of a gang of crooks, and has many thrilling scenes. Good touches were added by the orchestra. They played for a dance scene *After They've Seen Paree*, and the theme was the song, *Mary Regan*. The regulard score by George Beynon was used for the picture. Ralph Brigham played *Romance*, Zitterbart, during the organ part in the feature, and Herbert Sisson used Dethier's Reverie.

Another presentation of "The Girl in the Bubble" was shown after the feature. This novelty is by Kembrovin and Kellette, and sung by Ann Rutledge. "Mr. Outing Floats a Dream" is the Outing-Chester scenic, showing scenes in Brazil with the accompanying Brazil nuts and sugar cane. Ralph Brigham plays the *Song of Hope*, Batiste, for this, and Herbert Sisson used for the same Drigo's *Serenade*. One of Bobby Bumps' funny cartoons filled the place of a comedy. He took the audience through "A Knight with the Owls," and was exceedingly funny. An organ solo, Faulkes' *Theme and Variations*, closes the show.

The Rivoli

This week is "Red Lantern" week at the Rivoli, with Nazimova in her latest picture. The theater is decorated with all Chinese essentials, multi-colored lanterns and smoking incense in lobby and auditorium. Under the marque swing two enormous red lanterns that can be seen up and down Broadway. The posters designed by Claude Millard are probably the most fantastic ever seen on the great Picture Street.

The Rivoli's usual program is practically done away with, and a glowing Chinese tone runs through the entire bill. Starting with a wonderful fantasy, "The Glow of the Lantern," arranged by Adolf Bolm to a setting by John Wenger, and continuing through Prizma's "China," as a scenic; then into Mary Ball's singing of the *Chinese Lullaby* from "East Is West," by Robert Hood Bowers, to an accompaniment by the original "Yellow Jacket" moon-guitar player, M. Iucchi. All this led up to the beginning of the feature.

Naturally all music was of the Chinese color. For the scenic *Danse chinois* from the "Nutcracker" suite, Kelly's *Lady Picking Mulberries*, and then the feature with two themes, *The Yellow Dragon* and the *Chinese Lullaby* by Bowers; other numbers being *Crane and Tortoise, Japanese Sunset*, Barrons's *Intermede Chinese* and Debussy's *Danse sacre*. In fact, Hugo Riesenfeld used nearly all existing music founded on the Chinese scale.

After the feature came selections from "A Chinese Honeymoon." "Mutt and Jeff," never having visited China, had to be contented with their latest adventure in a wax museum, "Sir Sidney."

The program closed with an organ solo, *Marche Heroique*, Lebeau, played by Professor Swinnen. Altogether this presentation of the "Red Lantern" required much care and labor. To Hugo Riesenfeld, Adolf Bolm and John Wenger, go the thanks of picture lovers for such a beautiful exposition of what a picture theater ought to do.

The Rialto

Patrons at the Rialto this week are treated to some old familiar airs from a selection of the famous "Bohemian Girl." Recollections of these brings forth much applause for the orchestra's playing. This is directed, as usual, by Hugo Riesenfeld, Nat W. Finston and Frank Cork.

Following this is the Rialto Magazine, showing the news of the day in pictures. Troops arriving in San Francisco are shown to the orchestra's playing of *American Red Cross* march and *Hail, Hail, the Gang's All Here*. This also includes a shot of Yeomanettes marching in Washington. A rowing scene on the Harlem is run to *Speed 'Er Up* in the orchestra. A mysterioso is played for the mail-carrier who discovered the bombs in the N. Y. mail.

Next comes the launching of the "Tennessee," for which the march is *Columbia*. A funny effect is had in this picture. As soon as the ship is in the water, she takes a notion to come back for a drink before July. The orchestra plays *How Dry I Am*, and the big ship slowly comes out of the water and back on the ways. This creates a laugh. *Good-by, Bargavia*, is played for a scene showing "Devil Dogs."

Then the funny "Sayinks" of the already famous Topplitzky are shown, and *A La Carte* is played. Borch's news patriotic fantasy, *Victorious Democracy*, was played for a very unique submarine chase, filmed by Gaumont. *Pouts De Paris* was used for Mrs. Wilson in Versailles. An operatic duet was next sung by Emanuel List and Eduardo Albano, followed by the scenic, "The Pale Pack Train," a Bruce production.

For this the orchestra played Friml's *Woodland Echoes*. Then comes Maurice Tourneur's big production of the old Drury Lane melodrama, "The White Heather." Some of the cast were Mabel Ballin, H. E. Herbert, Ben Alexander and Spottiswood Aitken. Hugo Riesenfeld has surrounded this picture with an excellent musical program, using *Bonnie Sweet Bessie* for a theme, and having a Scotch scenic run during the singing of the first verse by Gladys Rice, just before the feature starts. A piper in costume also lends color to the occasion by marching across the stage and playing for the dinner scene in Shetland Castle.

Other musical numbers used are *Songs of Scotland, Dance* from "Henry the Eighth," *Pomp and Circumstance*. An Educational Comedy cartoon, "Judge Rumhauser," is next, and the whole program is closed by an organ solo, *Marche Religieuse*, played by Arthur Depew.

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The Wooing Hour, Zamecnik	Fox
Pierrot, Foote (Dainty)	Schmidt
Arabian Night, Mildenberg	Schirmer
Triumphal March, Frontini	Schirmer
Arabian Serenade, Frontini	Schirmer
Chinese Lullaby, Bowers	Schirmer

CLEV'L'ND—STILLMAN

Song Hits from "Better 'Ole" Feature Screen Version of Play

"The Better 'Ole" filled the Stillman this week at every performance. Instead of the usual impressive overture which Director Spitalny employs to introduce a performance, there was a soldier tenor from overseas who sang *When You Look Into the Heart of a Rose*, and some of the other simple but hearty songs that were a part of the stage production of "The Better 'Ole." This solo proved very popular. Director Spitalny furthermore played the song hits from the stage version of the play as an accompaniment.

HANSFORD'S MUSIC CUES FOR THE BIG FEATURES

"Diane of the Green Van" (Exhibitors Mutual)

Use a light pastoral for theme.
Open with a light intermezzo style.
Title: You forget, Dick—rather dramatic.
T. It was a whim—a love song.
Carl knocks over candlestick—mysterioso.
T. It will be wonderful—slow, soft intermezzo.
T. Themar—a sinister theme.
T. Nightfall—mysterioso.
Into agitato with action.
T. The Westfall town house—sinister.
T. This, indeed, is Arcadia—theme.
At Carl and Ronador—sinister.
T. If Mr Poynter could only—an idyl.
T. Three days and nights of torture—gruesome.
T. Meanwhile Philip has—light intermezzo.
T. Four days of adventure—theme.
Imitation of hurdy-gurdy, if possible.
As player falls—a pathetic, slow movement.
T. With all his plans—sinister.
T. To lie and dream—a reverie.
Into agitato with action.
T. At the Sherrill home—a light waltz.
T. And pomp and feast—a fox trot.
Vary dances to action.
T. The Seminole village—a slow Indian dance.
At Philip and Aunt Agatha—light agitato.
Continuous with action until
T. What am I doing—theme to end.

"As A Man Thinks" (Hodkinson)

Love theme suggested *Love Song*, Nevin.
Open with a light serenade.
Title: Clayton's Paris apartment—theme.
T. A vision of the past—a slow tender melody.
T. Burrel—a lively rollicking tune.
T. The night of the Four Arts—theme.
T. Here gay Bohemia—lively to action.
Following action with appropriate dances until
T. Morning begins — play rather plaintive intermezzo.
T. His birthday—light pastoral character.
T. Why, I met this woman—a reverie.
T. Elinor hurt—a slow movement, neutral.
T. Judge Hoover—lighter into dramatic with acton.
T. Your hatred is rather—agitato.
T. The boy is not well—rather dramatic.
T. Now that you are not—love melody.
T. A patient for you—light caprice.
T. The poisonous belief—rather slow dramatic.
T. I want my daddy—lighter mood.
T. I was talking to my daddy—plaintive dramatic.
Into theme with action.

(*Continued on page 747*)

MOTION PICTURE ORGANIST HAS GREAT OPPORTUNITIES FOR MUSICAL DEVELOPMENT

BY J. VAN CLEFT COOPER

IT is probably true that the moving picture has accomplished more than any other one agency in the way of bringing the best music to the "untutored savage." The man who "does not care for classical music" and who would as soon think of jumping off the dock as of going to a symphony concert, now goes habitually to the moving picture theater and not only listens to symphonies and other classical music—very often the same music that he would hear at a symphony concert—but enjoys it as well.

Here is where the theater organist has his opportunity—a much broader opportunity in fact than the church player. He plays to an audience of between 2,500 and 4,000 people a day, some 18,000 to 30,000 a week in the large houses, where the church organist reaches in a large church in his two services perhaps two thousand. Furthermore he has a different audience every day whereas the average church organist plays to almost the same people every time. He also has the opportunity of making his organ heard from three to five hours a day as against one or two hours a week in a church. No wonder people are more fond of the organ than they used to be! They know more about it.

Organ Recitals in the Theater

A great many people go to the theater largely to hear the organ—many of whom would probably never hear an organ if they had to go to church to hear it, for sad to say we do not attend church these days as we should. Some houses are now having short organ recitals in which the organist plays a mixed program of solid stuff and semi-popular numbers and makes a few introductory remarks about each number before playing it, and I do not doubt that in time the organ recitalist will get his chance in the theater and much more of a chance than the church could offer him both in the choice of a program and in the size and general character of his audience.

Repertoire and Style Needed

But it is not enough for a man to be a good organ soloist to hold his own in the picture house. Even when he is playing without the orchestra he must have a much greater equipment both of repertoire and of style than the church organist. He must be ready to change his mood instantly, from gay to sad, from the dramatic to the sentimental. And if he is alive to his opportunity he will always be able to include several solid classical numbers on his program. He may not always find room for Bach preludes and fugues, but why do we not admit the fact that these are interesting only to musicians and to only the most intellectual of these?

Relief Organist's Troubles

But when the "relief organist"—so called, I presume, because he stands in such need of relief after a two or three-hour session all by himself—is called upon to play with the orchestra he is confronted with a still more formidable set of conditions. In some houses where there is only a small orchestra the organ is used to fill in and make up a sufficient body of tone and the organist plays most of the program along with the orchestra. He opens his book and finds perhaps a second violin part for a certain number. The orchestra leader did not happen to have an extra piano part so he gives the organist a second violin or an oboe or some similarly unrelated part and it is up to the organist to reconstruct his harmonies from these. He is also expected to read at sight anything from "Old Hundred," to the Pathetique Symphony of Tschaikowski. Sometimes his part is in a different key from the orchestra parts. Or if he is playing an accompaniment to an incidental violin solo in D and the cello later plays the same number he is likely to find a single part in D marked, "Play in A for cello."

Versatility Required

Sometimes, too, they may wish to make a cut in a long number and the new key is foreign to the one the orchestra has been playing in. He will probably tell the man what chords he wants as a modulation and have the whole orchestra "improvise" from one key to the next. And of course in his own work when the organist is resting the orchestra improvisation and modulations are the easiest things he does. To quote an old saw, "Versatility is his middle name."

Organ As Secular Instrument

We sometimes hear that the organ is a sacred instrument and should not be desecrated by being put to secular use. Well, perhaps they also cried out once against the secular use of the drum, for unless I am greatly mistaken that was also at one time a sacred instrument. Bach and the contrapuntal style, however interesting to the man who has studied it all his life, is a deadly bore to the uninitiated, including a good many musicians if they would be quite honest with themselves.

A Singing Age

The age is singing and the people like tunes and rich harmonies. These good people who would keep the organ forever within the stained-glass windows are like devout musicians wandering down Broadway and seeing the sky-scrapers as desecrating the upper air which should be sacred to church steeples. They do not realize the day has passed when steeples were the highest elevations in the city.

Let them come up into the building they cry out against and see how much broader and more inspiring a view they get than from even the topmost point of their steeple—but most of them grow dizzy and have a queer feeling in their stomach and can not get down too quickly to where they came from.

NAT W. FINSTON
Assistant Conductor at the Rialto Theater, New York

PITTSBURG—GRAND

Comic Opera Excerpts Accompany "Let's Elope"

Marguerite Clark in "Let's Elope," was screened to excerpts from "Veronique" by Messager. The picture being particularly light, Zoel Parenteau used selections taken mostly from early comic opera successes, such as "Naughty Marietta," Herbert; "The Country Girl," Monckton; "The Count of Luxembourg," Lehar; "Tom Jones," German; "The Balkan Princess," Rubens; "The Siren," Fall; "The Lady of the Slipper," Herbert. Some of the other selections used were *Venitienne*, Godard; *Madrigal*, Simonetti; *Danse de la Fee Dragee*, Tschaikowsky; *Danse des Pointes*, Gounod; *Air de Ballet*, Massenet; *Ballet Russe, No. 2* Luigini.

* * *

IND'P'L'S—CIRCLE

"Love's Lullaby" Theme of Elsie Ferguson Picture

For the feature, Elsie Ferguson in "The Marriage Price," the theme selected was *Sing Me Love's Lullaby*. Other numbers were *No One But You* from "Sometime" (opening of picture), *A La Mode* by Rosey, *Princess Pat Waltzes* by Herbert, *The Dog Train* from the "Esquimaux Suite" by Trinkhaus, *Serenade* by Backer-Grondahl, *Remembrance* by Birkedal-Barford, *Minor and Major Theme* by Luz, *Babillage* by Ganne, *Canterbury Bells* by Camelia-Clematis from "Boutonierre Suite," *Keep On Smiling* by Friml, *Evensong* by Martin, *Tears* by Zamecnik, *Ein Marchen* by Bach, *Dramatic Reproach* by Bergee and *Romance Sans Paroles* by Van Goens.

For the comedy, "The Little Widow" (Mack Sennett), the musical setting included *A Little More Pepper, Tishimingo Blues, Goulash, Bicycle Galop, Kisses, Baby's Sweetheart, Aubade Printanierre and Rollicking Friars.* KIRKWOOD.

* * *

Comedy Music for German Soldiers on Screen

Cincinnati motion picture theater patrons have been amused at the music played in downtown theaters. The organists and piano players have adopted the practice of playing the *Dead March* when pictures of German soldiers are flashed upon the screen. When the Heinies "goose-step," the music played is the famous *Rogue's March*. The music is greeted with vociferous applause.

"A Yankee Princess" (Vitagraph)

Love theme suggested: *Dreamy Amazon Waltz.*
Open with picture theme.
Title: In them days—selection of Irish airs.
T. Shamrock—a light dance.
T. Why, howdy do, lord—rather brisk.
T. Sure now, McCarty—theme.
T. So in due time—an intermezzo.
T. The sacred secret session—mysterioso.
T. I have come to join your—hurry.
T. Did I hurt you—a gavotte.
T. At the Allied Bazaar—a popular one-step.
T. When vacation time—a romance.
T. Let the lord wait—a waltz.
T. Lord Percy feels strangely—theme.
T. The Windbourne heirlooms—soft intermezzo.
T. Mr. Larry Burke—theme.
T. Are you the lord—a caprice.
T. Every afternoon now—theme.
Auto approaches—light intermezzo.
T. Some days we just can't—theme.
T. If you break your engagement—rather dramatic.
Lady Windbourne leaves—theme to end.

* * *

"The Stronger Vow" (Goldwyn)

Theme suggested *Dramatic Reproach*, Berge.
Open with Spanish number, light.
Title: Fairy Princess—another same.
T. Adios, fair one—another same.
T. The call of the Public Square—Spanish waltz.
T. See Chiquita—mysterioso.
T. I bring sad news—minor, slow, sad.
T. The last cabalero—rather dramatic.
T. Six months later—theme.
T. The strange dual existence—slow waltz.
T. His other self—rather sinister.
T. You must marry me—dramatic.
T. May I tell you what—theme.
T. Two happy hearts—light intermezzo.
T. Toasting the future—play to action.
T. Some other time—a waltz.
T. Why did you leave us—theme.
T. Higher up—dramatic.
T. Her sanctuary—rather tragic.
T. Let him come in—mysterioso.
T. The bait—rather agitated—rapid.
T. The blood is stronger—work up big hurry.
Police arrive—die down into theme.
T. Again the Easter Carnival—light Spanish again.

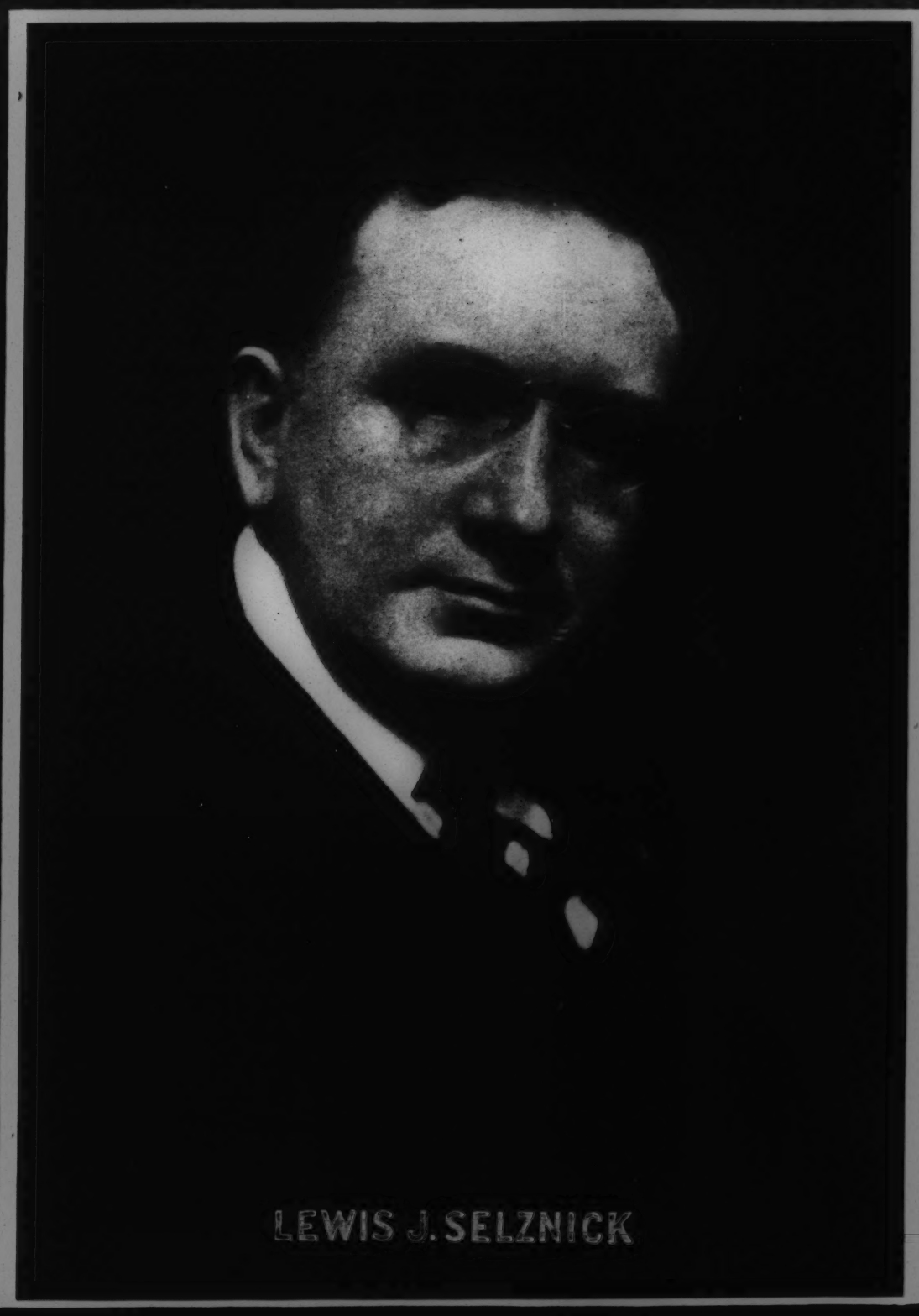
* * *

SAN FRANCISCO—THE CALIFORNIA

Fine Score Provided for Griffith Picture

D. W. Griffith's latest screen masterpiece, "The Girl Who Stayed at Home," was musically interpreted by Herman Heller, conductor of the California Theater Orchestra, from the score provided with the production. Effects on this photodrama was provided by Eddie Horton, the organist, who used the large Diaphone pipes for the war scenes. The score for this production is an excellent one and cannot be improved on. It was adapted by Louis F. Gottschalk.

MOTION PICTURES



LEWIS J. SELZNICK

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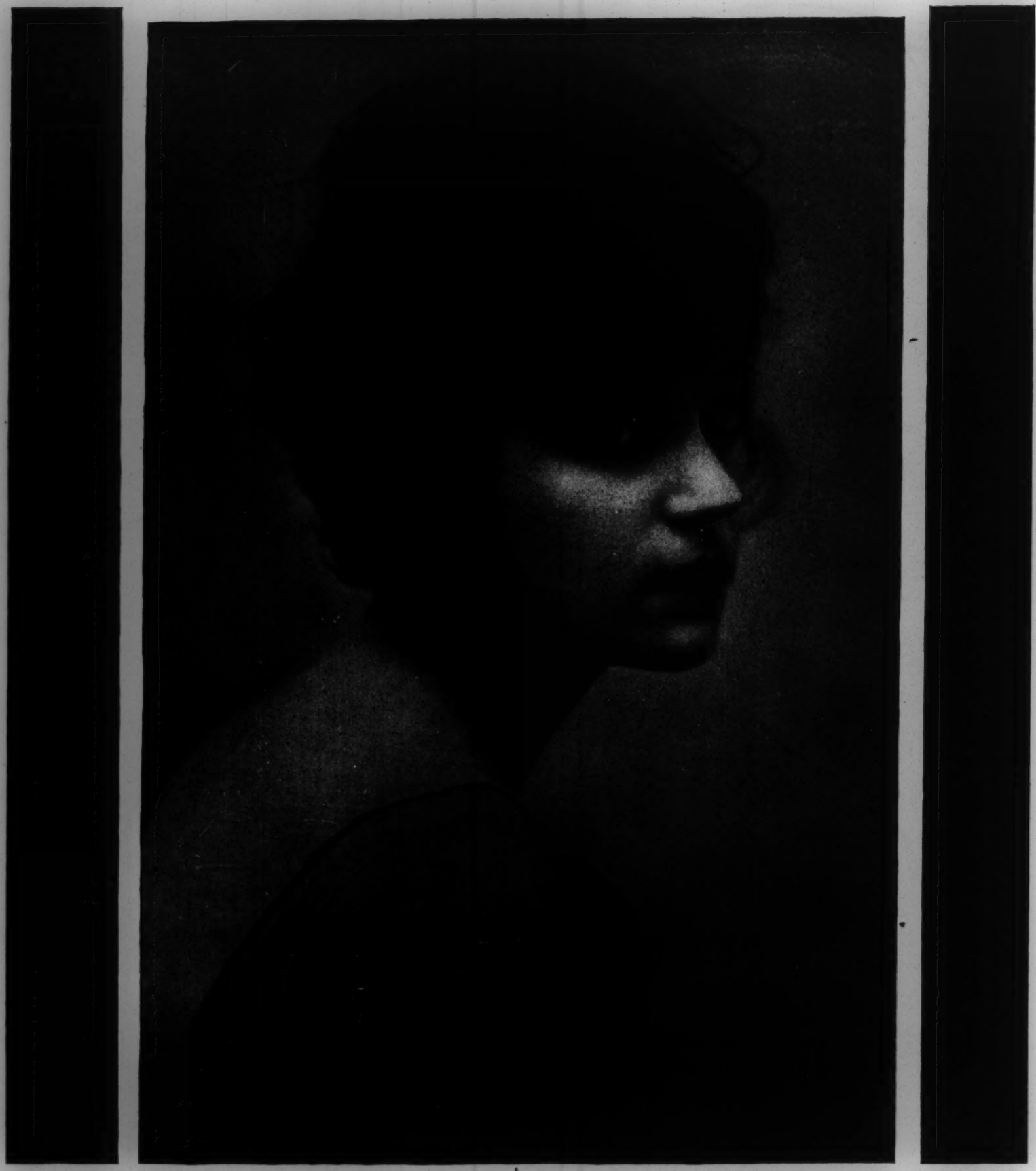
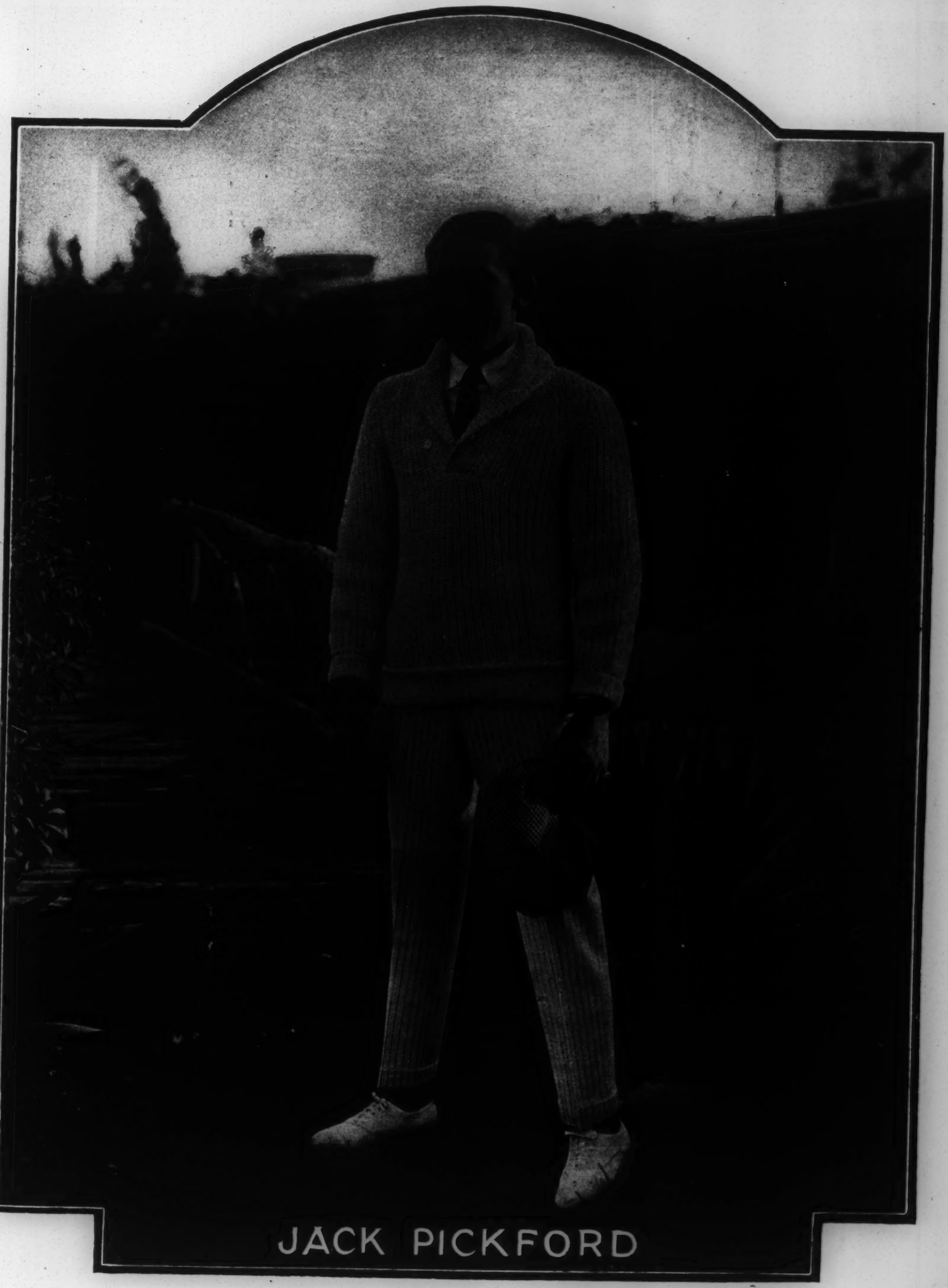


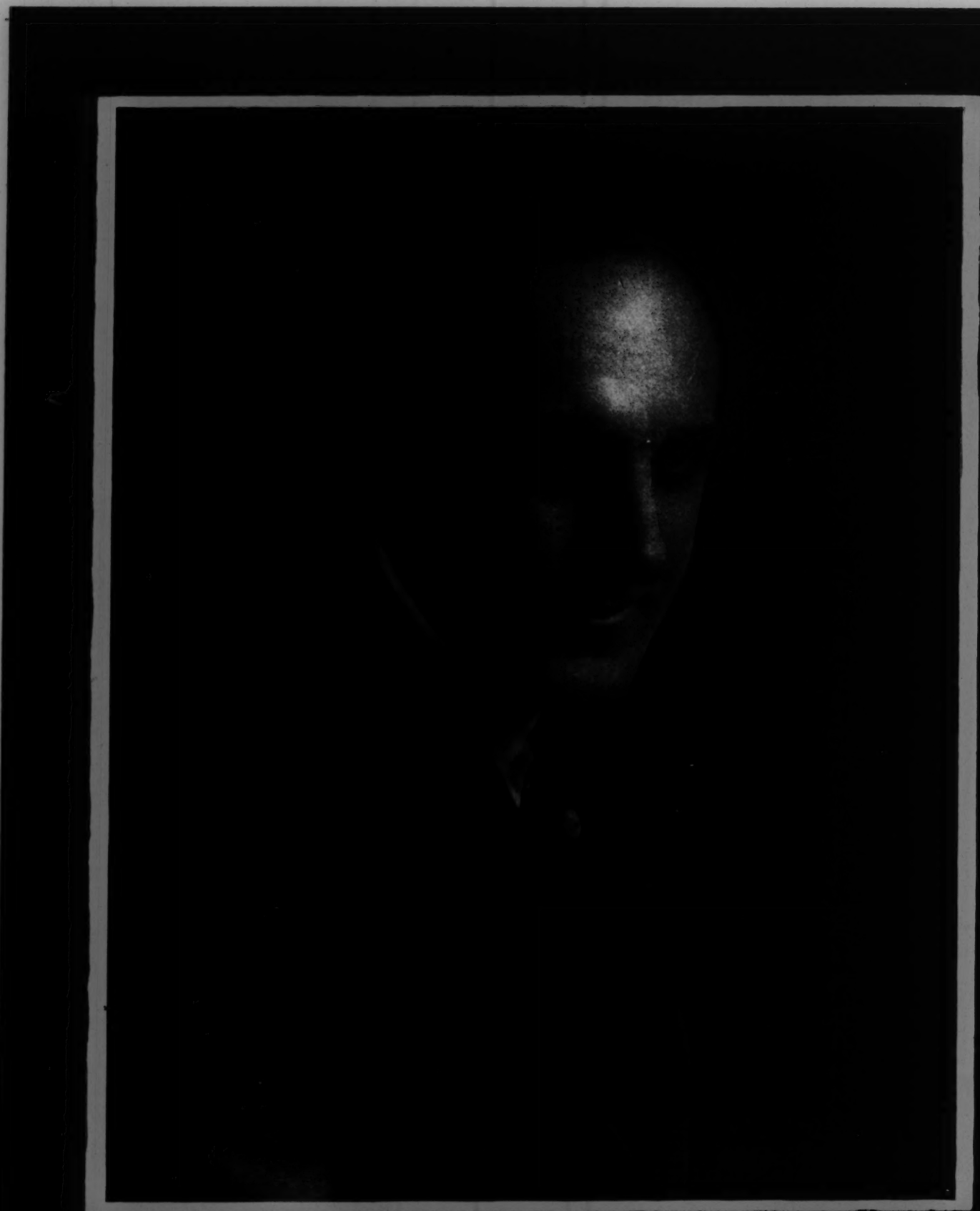
ALICE BRADY



JACK PICKFORD

ANN MAY
Leads With Universal

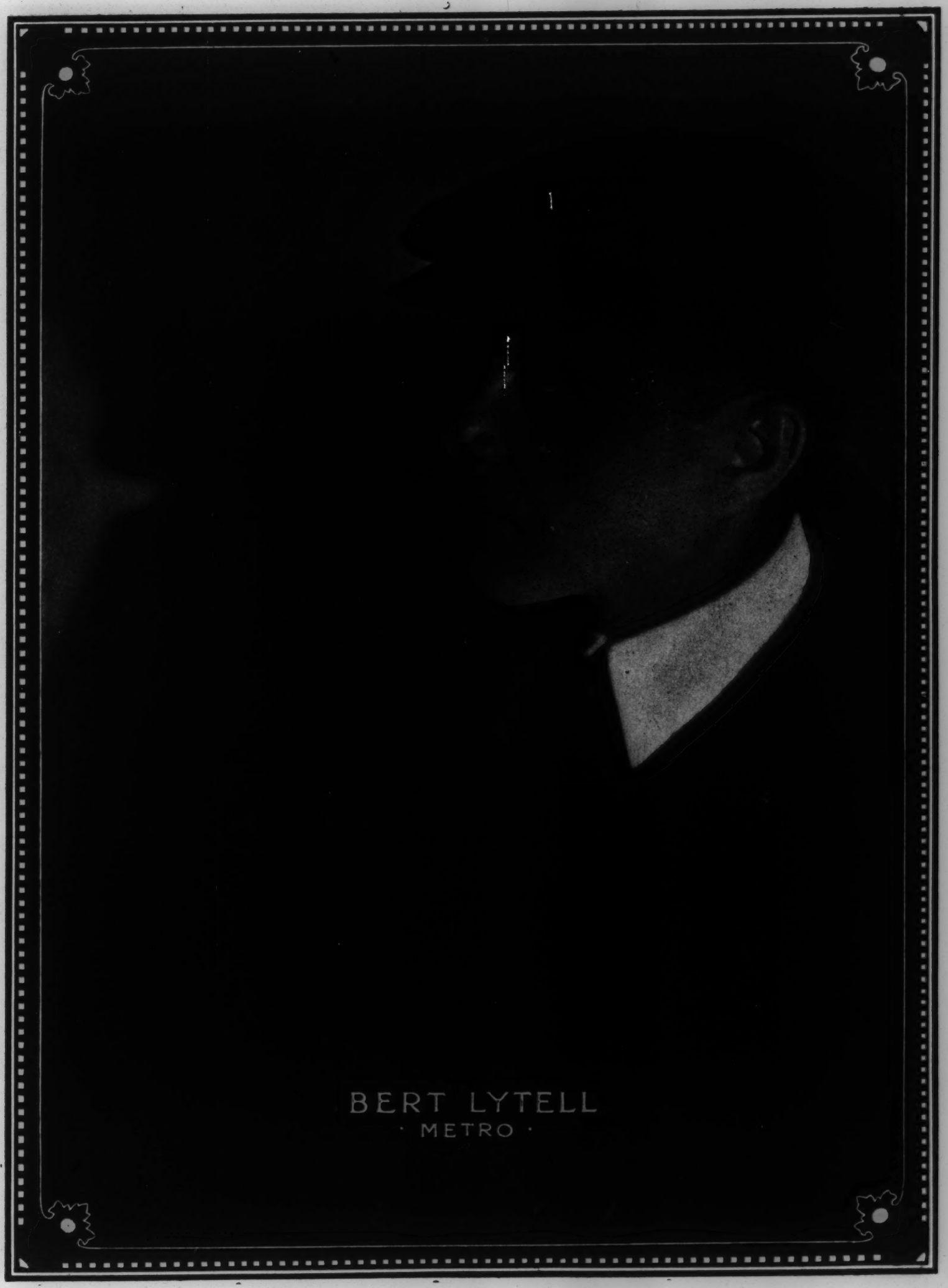
Sergeant
GUY EMPEY
in
"HELL ON EARTH"



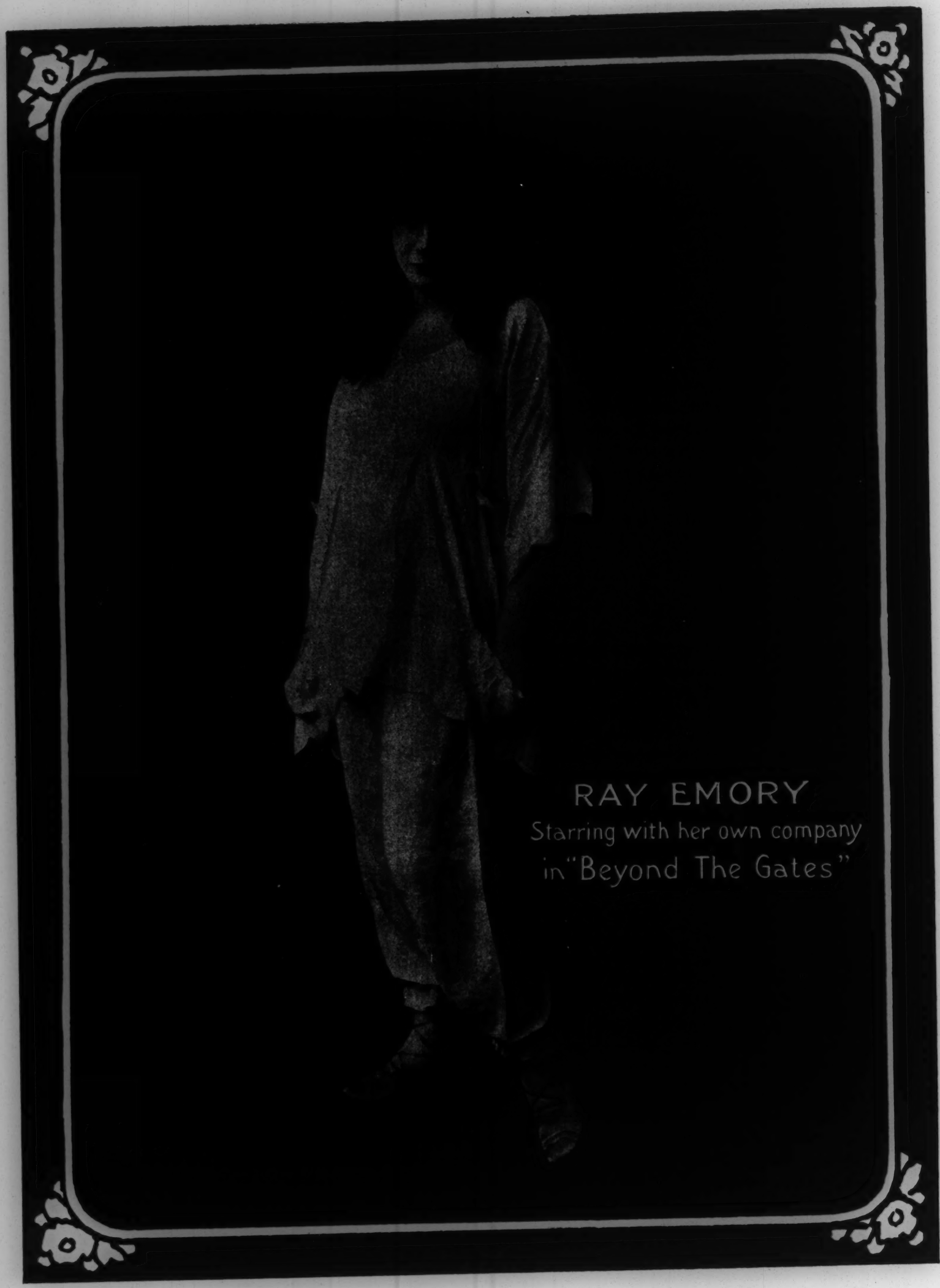
AL E. CHRISTIE

President Christie Film Co.

Producing Christie Specials and Comedies



BERT LYTELL
METRO



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Capital Theatre Bldg. Broadway, New York

"THERE ARE SMILES—"

Corinne Griffith, now appearing in "The Unknown Quantity" (Vitagraph), is just going to smile so we have an alibi for this picture here

Bessie Lowe's smiling eyes, which she frequently displays as "A Yankee Princess" (Vitagraph)

The generous smile that is due Gladys Leslie and her lover when all the trouble is over in "Miss Dulcie From Dixie" (Vitagraph)

A "million dollar smile" at the expense of Darwin's well groomed hirsute adornment. Douglas Fairbanks in "Knickerbocker Buckaroo" (Artcraft)

This might be called a one-tooth smile on the physiog of Mabel Normand's friend in "The Pest" (Goldwyn)

Everybody seems to be smiling but the bridegroom in "The Little Widow" (Paramount-Sennett). Perhaps he is thinking of the fate of number one

This is the hardest William S. Hart has ever smiled in pictures according to reports. The unusual unrestraint occurs during the action of "The Money Corral" (Artcraft)

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

Mrs. O'Grady Not a Fanatical "Anti"—The Church Takes a Hand in Demanding Clean Pictures—Protests Also Come from Audiences—More About "Hogging"

I DID not want to write about the O'Grady business until I could give sufficient thought to it, so this will be belated *if the simple truth*. I don't see Mrs. O'Grady as a fanatical Anti in the first place. Her attack on the pictures was spirited but not venomous, and examining her beliefs, outside of the particular view on "smutty pictures" that has gotten her into trouble with the industry, I discover a maximum of fairness.

Mrs. O'Grady really appears to be a Progressive. She says unhesitatingly that *she is for the movies*. She even wants them to be shown on Sundays. I recall that she is the lady who some months ago visited a number of Broadway dancing places and said that she thought better of them *after she had been inside them*—and urged all critics to visit such places *before* giving vent to statements about them!

So we cannot put down Mrs. O'Grady as an intolerant fanatic. Indeed, I must set her up as a woman of the most liberal possible tendencies.

It is true that Mrs. O'Grady has not to date put in an answer to the majority of the questions hurled at her by members of the industry, but it is also true that she was accurate in many of the points she originally made.

Objectionable Pictures

There is no doubt in my mind that pictures that "excite the worst passions" *have* been produced and with no more helpful object in view than to fill the pockets of their producers or the exhibitors thereof. Anyone in the business can tell you the name of a manufacturer who has become rich through the release of subjects that come pretty close to Mrs. O'Grady's description. The industry must be fair even with its critics! If fair we can be, we may learn much that will help our art reach a pinnacle from which it will be safe from all criticism.

I believe that 99 per cent of the people engaged in the motion picture business today have no patience with suggestive pictures. I am sure that the National Board of Review is anxious to discover such pictures and prevent their exhibition; but *I have* seen on the screen subjects—perhaps it would be more proper to say *scenes*—that have "just slipped by." Why or how I don't know. But I have *witnessed them on the screen!*

And yet the censorship of the National Board of Review is the most perfect system for checking up picture evils that has been devised to date. No state or city board of film reviewers can bring to such work inspectors of the caliber of the membership of the various committees of the National Board of Review.

The National Board of Review has inspected seventy-five thousand dramatic motion picture scenes since its inception in 1909. It is entirely possible that some "bloomers" have slipped through.

Too Bad!

And it is here that Mrs. O'Grady's argument loses its force. She foolishly appended to her wise words a plea for a New York State Censorship bill, then before the Legislature. Now, any intelligent legislator in New York, unless impelled by "patronage" considerations, believes that a State Board would be no more efficient than the National Board of Review.

The Slacer State Censorship bill therefore died an ignominious death and Mrs. O'Grady's original talk, as delivered at the Humanitarian League, was "tied up" to that bill. When the Slacer bill "went dead," Mrs. O'Grady's points "went dead."

And this is why her words on the movies stand today as a mere joke which has outlived its usefulness, when in fact Mrs. O'Grady was doing the industry a *service* in holding to the spotlight a condition that would work harm to the industry if not corrected!

Letters of Complaint

The proof of this observation is found in the flood of letters on suggestive pictures which found their way to the New York press, followed by a decision on the part of New York exhibitors to refuse dates to salacious pictures, followed in turn by the decision of motion picture producers and distributors affiliated with the National Association to submit their films to a censorship of their own association, and to refuse to sell pictures to exhibitors who showed films of which the Association disapproved.

The industry was outwardly scoffing at Mrs. O'Grady—behind closed doors its members were taking her counsel to heart and acting upon it!

Not only did the exhibitors know that too many salacious pictures were reaching the screen, but they had long been aware that these pictures were causing a reaction against the movie that was about to seriously touch *the exhibitor's pocketbook!*

In the Bronx section of New York—where there are prosperous motion picture shows on every hand—one of the churches had become so peeved with reports on current films given by its members, that it decided to go into the exhibiting business on its own account. This church recognized that the motion picture had come to stay as the poor man's entertainment and believed that it should be fostered; but had taken alarm at the "moral effects of the picture theater on the younger generation."

Many of the church notables agreed that it would be wise to have regular daily film exhibitions under the eye of this church—exhibitions that would carry 100 per cent entertainment value but would be totally clear of the suggestive and improper. It was even planned to try out the idea in a great school affiliated with this church, beginning with films of a semi-religious character, but eventually coming down to the exhibition of "any meritorious feature that will bear rigid censorship with the soft pedal on the sex plays."

The plan has not progressed further—I wonder if local motion picture men were heard from and if promises to "take care" had *anything* to do with the abandonment of the scheme?

Action "Within"

Had the church movement gotten under way, as per original forecasts, it would have taken many thousands of dollars away from the regular exhibitor. Do we, in this, discover added reasons for the combining of New York exhibitors in a stand for clean pictures and to "refuse dates" to others, finally resulting in the action of the producers and distributors of the National Association that has just been noted?

Mrs. Woodward, president of the National Juvenile Motion Picture League, who is considered a well-posted person on the film on the side of the attitude of the public toward it, said with emphasis just the other week: "All over the country the storm has been gathering and concerted action is becoming stronger in decency in motion pictures." Mrs. Woodward, of course, had in mind the concerted action of the public. But already as I show, there has been concerted action *within the industry!*

Why? Because there *is such a condition as Mrs. O'Grady charges* and because the industry knows it is in danger of feeling the reactionary effects of such a condition?

Addressing the public who support the movies, Mrs. Woodward said, "No motion picture manager will consider it good business to continue to play a type of pictures which offends his audience. Seek him out after the show and tell him what is wrong. A half dozen sincere protests from an audience will insure a lively protest to the producer from the manager of the theater. A half dozen protests from theater managers will insure a deep concern on the part of the producer."

These protests have been coming in!

The industry has been so stupid in the matter of improper films that it has undoubtedly taken a wave of protest to bring about the exhibitor and producer decisions so suddenly arrived at. The protesting persons are therefore friends of this industry. Who knows but that Mrs. O'Grady has proved to be a great friend?

We cannot be too careful with our screens. The majority have ever been anxious to keep the standards of the movies high but as a result of the recent "kicks" *we are going to keep it higher* and we shall, as an industry, benefit immeasurably by this upward movement.

Explained

A correspondent asks further information about my "Hogging" belief. I said it would be wiser for the circuits to have local capital interested in every one of their out-of-town theaters—that is, interested with the "home office money."

When the citizens of a community are financially interested in the local theater they are going to *bring their influence to bear* on the local public.

It is just like having a corps of advertising men working gratis for you. The "interested" local men work to keep the houses filled!

But when the big men in the home office think they have a "good thing" in the new theater, they like to "hog" it. The stock is quickly snapped up by the occupants of the offices that look out on Broadway, or State Street, or wherever headquarters happen to be located.

I suppose it is only human to want to own as much as you can on an investment that promises exceptional dividends. The point is that the dividends might be greater if you allowed "local capital" to participate in the investment with you—due directly to the local boost work of the latter.

No Actor

It is the day of the specials all right—and another Fear or Favor prediction comes true!

I remember slipping forth a tip that Joe Schenck was contemplating a special feature production company and we linked up Julius Steger with it.

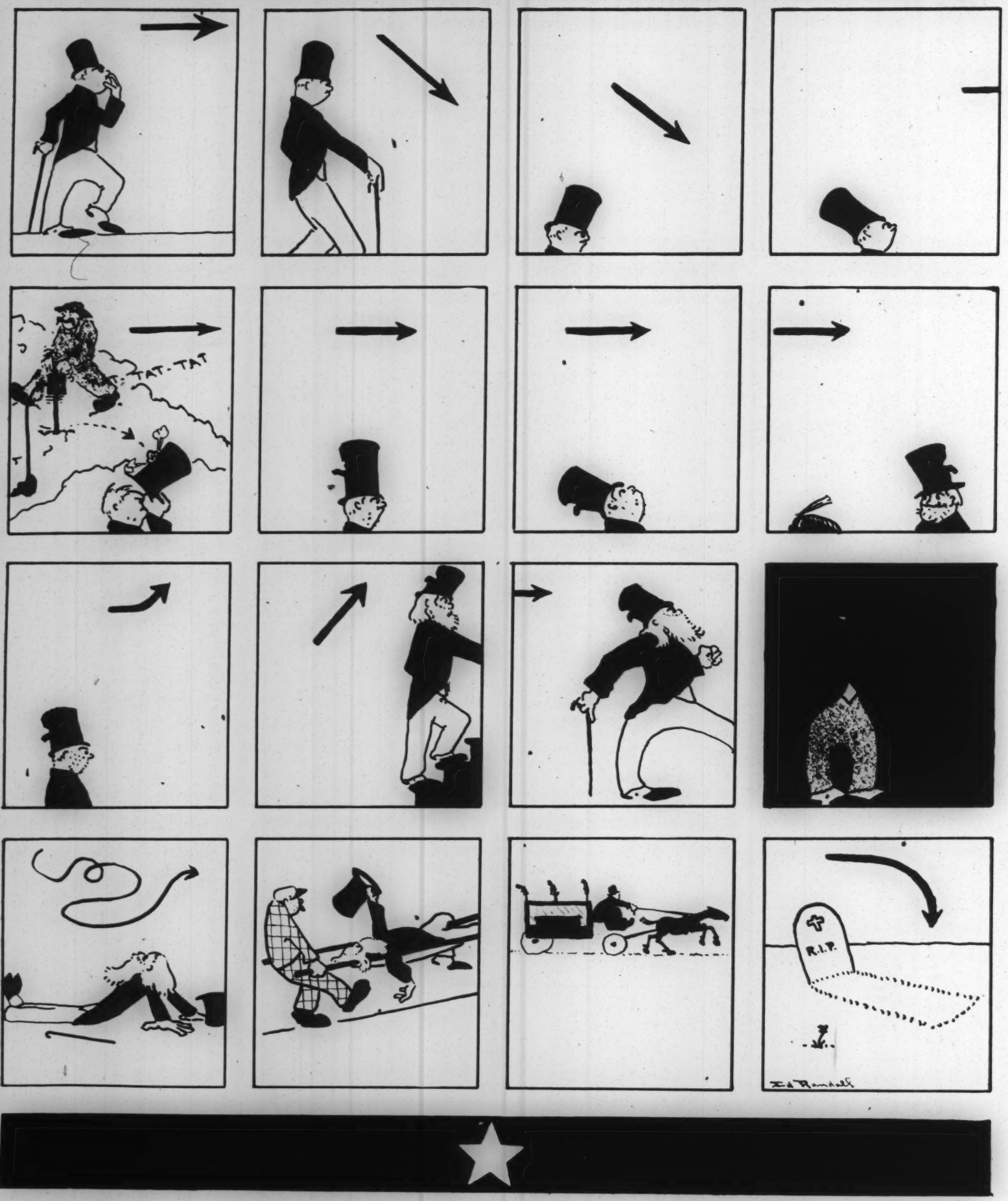
In the linking up we were mistaken: Edward Jose seems to be the producer selected.

Then there is Marshall Neilan who has been signed up by the First National to do a series of specials. And Charles Miller has just tied up with Frank Hall for the same purpose. Ditto Hobart Henley. Holy smoke, they're coming *fast!*

FOR
LATEST AND EXCLUSIVE
PICTURE NEWS PAGE 765

COMPLETE BROADWAY
PICTURE PROGRAMS PAGE 747

THE YOUNG ACTOR AND THE SUBWAY SHUTTLE



SCREEN PLAYS AND PLAYERS

PROHIBITION PICTURE TO HAVE W. J. BRYAN AS STAR

Plans Afoot for Making of "Nation Dry" Film in Blackton Studios—Famous "Grape Juice" Advocate Understood to Have Originated Idea

WILLIAM J. BRYAN as the star of a Prohibition picture is reported as being planned for immediate making in the J. Stuart Blackton studios. Blackton, according to report, is understood to have gotten the film idea of a "Nation dry" film from Mr. Bryan himself with a moneymaking idea prompting Blackton to induce the now recognized "grape juice" advocate to take the central figure in the forthcoming picture.

Not long ago the scheme was evolved for the famous Nebraskan to enter vaudeville at a princely figure but which was nipped by the Keith Vaudeville Exchange for reasons best known to the vaudeville bookers but it now looks as if the reported film venture of W. J. will become a reality. Bryan has long been a kingpin for the Prohibitionists and now that the "drys" have won the entire nation the celebrated Bill from Nebraska is getting some of the credit for having put the nation on the no-drink plan.

Work is to start at once for the film with Bryan expected to get within camera range within the near future. The idea as rumored is for a state rights proposition with Bryan's name expected to prove a selling magnet.

PARADE HOLIDAYS ENRICH BROADWAY PICTURE THEATERS

Evening Prices Prevail at Rialto, Rivoli and Strand on Special Days Devoted to Returning Soldiers

Every time the City Council of New York proclaims a holiday the big film theaters of Broadway for instance the Rialto, Rivoli and Strand, put the evening price list into commission for the day, thereby enriching the box office coffers immeasurably. These houses reaped untold advantages financially when the 27th Division paraded up Fifth Avenue and the Mayor declared a general holiday. Again the matinee shows were boosted when the old 69th paraded and another soldier holiday is set when the 77th Division parades.

• • •

Gompers' Film Work Postponed

As a result of the recent automobile accident in New York in which Samuel Gompers, president of the American Federation of Labor, was painfully injured, the proposed picture work he was expected to do under the direction of the McClures Pictures has been indefinitely postponed. Gompers' condition is not serious.

• • •

Griffith to Make Two Here

It is understood that David W. Griffith will make two features while he is in New York during his summer visit. While D. W. comes to inaugurate his new film repertoiry plan at the Cohan theater he also plans to dispose of some film making work for the Artcraft.

• • •

$5,000 Rental for Big Film

It is reported that $5,000 has been asked the Strand for the forthcoming presentation there of the Mary Pickford feature, "Daddy Longlegs," which will be released via the First National Exhibitors' Circuit.

To Hold Election on Sunday Opening

Lincoln, Neb., where motion pictures are now not permitted on Sunday, will hold a special election on Sunday opening on May 5, according to Exhibitor L. M. Garman of that city. Miss Rose Tapley has been sent to Lincoln by the Famous-Players-Lasky corporation to speak before the woman's clubs and other organizations on Sunday opening.

• • •

Another Dooley Film Co.

William and Gordon Dooley, brothers of Johnny Dooley, who already heads his own film company, have formed a picture organization of their own and started the making of their first subject this week. They will make only two-reeled comedy subjects. William and Gordon, in addition to working matinees and nights at the Winter Garden, and who after show time appear on the Century Roof, will now put in their mornings making films.

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United Theaters Expanding

Additional office room has been supplied in the suite occupied by the United Pictures Theaters in the Mecca building through the installation of partitions. The office force has been greatly augmented to take care of the increasing volume of business listed for the Dustin Farnum, Kitty Gordon and Florence Reed subjects.

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May Film "Someone in the House"

Negotiations are on for a filmization of the play, "Someone in the House" which was initially presented in the "spoken drama" form at the Knickerbocker by a certain producing film company that has the option on the piece.

LAEMMLE LEASES UTAH THEATER

Reported Deal to Give Universal House for First Run Films

Sale of the lease held by Edward Mehesy on that portion of a new building being erected in Salt Lake City which will be devoted to a motion picture theater is reported to have taken place last week, the purchasers being Carl Laemmle, president of the Universal Film Company, and others interested in that concern.

Confirmation of the deal has not been made by those concerned but no denials have been forthcoming and the transaction is accepted as a fact in motion picture circles in Salt Lake. Sale of the lease is said to have entailed taking over a long term on the property, which will be used as a first run house for productions of the Universal Company, which, in the past has not been able to maintain a consistent showing of all its releases because of the open booking policy of available theaters.

• • •

Dispute Territorial Rights of "Wives of Men"

McMahan and Jackson, Cincinnati motion picture theater managers, have filed suit against the Burnside Attraction Company covering the film play, "Wives of Men," to make them keep their promise to give them exhibition rights in ten counties of Ohio and the entire state of Kentucky. They assert that they paid in half of the contract price, $3,000. They seek to enjoin the Fine Arts Film Exchange, operated by Weil and Foster, from exhibiting the same play, it being alleged that they knew of the McMahan and Jackson contract when they secured exhibition rights from the Burnside Company in the same territory covered by the original contract.

MARY MINTER QUITS AMERICAN-MUTUAL IN CONTRACT HUFF

Little Film Star Arrives on Broadway Last Week—To Take Two Months' Rest

Mary Miles Minter bobbed unexpectedly on Broadway May 2 with the alibi for her appearance here at this time that she had severed her film making connections as a star with the American Mutual on account of "intolerable conditions" with the A-M contractural arrangement. With the little picture star were her sister, Margaret, mother and grandmother. For the next two months Miss Minter will not engage in any film work nor does she expect to sign up for any other photoplay features until around the first of July.

Miss Minter is only 17 years old, but in a remarkably short time has become a recognized picture star.

Miss Minter was expected to remain west indefinitely but a hitch in her contract work has changed all of her present plans.

She had no sooner hit New York than she received several production offers from local film manufacturers.

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DEFEAT NEGRO BILL

Lower House of Ohio Legislature Votes Down Equal Rights

Hopes of Ohio negroes to force passage of the Beatty bill, seeking to put them on an equal basis with whites in motion picture shows and other places of amusement, have been foiled by the lower house of the Ohio Legislature, which, after 85 members "ducked out," was lost by a vote of 35 to 16. It was felt that the law would be ineffective because white persons would not stand for its enforcement.

PICTURE MEN SEE BIG MENACE IN CENSORSHIP

Illinois Association Fears Political Control in Proposed Legislation

"PRESENT laws pertaining to motion pictures are adequate, sufficient, and effective in eradicating the bad pictures; and the public has condemned, and can and will continue to condemn and stop improper use of the screen."

Declarations to this effect were incorporated in resolutions adopted at the close of the mass meeting in the Morrison Hotel in Chicago of motion picture men who are opposing the proposed State Censorship of films in Illinois.

Resolutions were further adopted declaring that the proposed legislative control of the industry is "disloyal, un-American, illogical, lacking in uniformity."

The Motion Picture Association of Illinois was organized at the meeting for the purpose of conducting a statewide campaign against the proposed legislation.

The sentiment of the gathering was voiced by speakers who charged that state supervision was for the purpose, primarily, of giving "politicians some jobs for the favored ones," and was "political control of the screen."

Chicago was chosen as the headquarters of the association, and the following officers were elected:

President, W. W. Watts, Springfield; vice-president, Peter J. Schaefer, Chicago; secretary, William Loeber, Jr., Springfield; treasurer, W. D. Buford, Aurora.

Frank Tichenor Planning Big Picture Organization.
Broadway Plays Are Giving Way For Summer Film Shows.
Captain Russell Bellamy Plans Series Of Big Features.
Red Cross Films To Continue Distribution Plans.
Exhibitors See Increased Rental In New Chaplin Film.

All genuine Griffith pictures carry this border and insignia. Information as to its fraudulent use will be greatly appreciated.

During the Past Five Years

David Wark Griffith

has produced the following pictures:

The Birth of a Nation
Intolerance
Hearts of the World
The Mother and the Law
The Fall of Babylon
The Great Love
A Romance of Happy Valley
The Greatest Thing in Life
The Girl Who Stayed at Home
Trueheart Susie

Broken Blossoms

FOR INFORMATION ADDRESS

GRIFFITH PICTURES

720 Longacre Bldg., New York City

Cancel Your Dead Stars Now and Take "The Pick of the Pictures" for the Summer.

You have been operating your theatre over the winter and spring loaded up with the *programs* and *star series* that you bought last year.

By now—to your sorrow—you know your dead stars. You know where you bought stars that did not "catch on" with your audiences. You know where you bought *advertising campaigns*, mistaking them for box-office values.

Thousands of you have cancellation clause contracts. Therefore, why be continually blarneyed into hanging on to valueless pictures and personalities on the edge of the busiest summer the industry has ever had?

Why not start in now and over the summer play "*the pick of the pictures*"; big, powerful special productions combining author, producer, director values with the added value of all-star casts? Why see your box-office die merely because some of the stuff you have bought is dying?

The independent market is full of big productions with strong story and name values. We do not mean merely the productions released through W. W. Hodkinson Corporation. There are many other good independently-sold pictures besides our own.

All that we mean is:

Clean out your deadwood; cancel out whatever bad buys you made last fall. Give yourself some open time from now till September to take into your theatre *productions that will deliver patronage.*

Remember: W. W. Hodkinson Corporation sells each picture singly on its individual merit and value.

HODKINSON

isn't holding back any big productions for next winter release.

will provide big winter pictures by the time winter comes.

is ready to guarantee you a big *summer* patronage

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHE *Exchange, Incorporated*

FIRST SHOWINGS REPORTED BY WIRE

Received From Every Part of the Country Just Before Going to Press—The Values Great, Good, Fair and Poor *Are An Exact Average*, the Same Terms Being Used in All Wires to Us

"The Pest"

Goldwyn, Mabel Normand, Directed by Christy Cabanne, Scenario by Melville W. Brown

WIRE REPORTS—EAST

Box-office Value.....Good
Exhibitor Comments: "Normand a hit in everything she appears in here." "Play is clever."

WIRE REPORTS—CENTRAL

Box-office Value.....Good
Exhibitor Comments: "Story interesting, and there is good comedy relief."

WIRE REPORTS—WEST

Box-office Value.....Fair
Exhibitor Comments: "Did fair business."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Sustained
Technical Handling.....Well Done
Coherence .....Clear
Acting .....Good
Scenic Setting .....Good
Photography .....Fair
Quality as a Picture..Above Average

WHAT IT IS

Romance of little "Jigs" Ascher, who is a ferryman on a tiny rural river.

. . .

"The Red Lantern"

Metro, Nazimova, Directed by Albert Capellani, Scenario by June Mathis

WIRE REPORTS—EAST

Box-office Value .....Great
Exhibitor Comments: "Wonderful production." "Nazimova draws crowds."

NAT'L BOARD OF REVIEW REPORT

Entertainment .Value.....Unusual
Dramatic Interest.....Strong
Technical Handling.....Fair
Coherence .....Good
Acting .....Good
Scenic Setting.....Affective
Photography .....Fair
Atmospheric Quality.....Fair
Costuming .....Effective
Quality as a Picture.....Unusual

WHAT IT IS

Eurasian girl, who has risen to the height of a Joan of Arc, chooses death against being an outcast and unloved.

. . .

"The Eternal Magdalene"

Goldwyn, Maxine Elliott, Margaret Marsh, Charles Dalton, Directed by Arthur Hopkins, Play by Robert McLaughlin

WIRE REPORTS—CENTRAL

Box-office Value.....Great
Exhibitor Comments: "Best picture released here this season." "Matinees crowded."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Fair
Technical Handling.....Good
Coherence .....Fair
Acting .....Good
Scenic Setting.....Good
Photography .....Excellent
Atmospheric Quality.....Good
Costuming .....Good
Quality as a Picture.....Good

WHAT IT IS

An allegorical adventure with the Eternal Magdalene converts a "leading citizen" from the idea of reforming the town by preaching to reforming it by actual work.

"Speedy Meade"

Goldwyn, Louis Bennison, Written and Directed by Ira M. Lowry

WIRE REPORTS—WEST

Box-office Value .....Good
Exhibitor Comments: "Thoroughly enjoyable."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Good
Coherence .....Clear
Acting .....Good
Scenic Setting.....Good
Photography .....Fine
Atmospheric Quality.....Good
Quality as a Picture..A Verily Western Melodrama.

WHAT IT IS

Texas ranger rounds up a band of cattle thieves and marries the daughter of their leader.

. . .

"The Veiled Adventure"

Select, Constance Talmadge, Directed by Walter Edwards, Scenario by Julia Crawford Ivers

WIRE REPORTS—CENTRAL

Box-office Value .....Good
Exhibitor Comments: "C. Talmadge has large clientele." "Play full of thrills and romance."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Clever
Technical Handling.....Good
Coherence .....Clear
Acting .....Good
Scenic Setting.....Good
Photography .....Fine
Atmospheric Quality.....Good
Costuming .....Good
Quality as a Picture..Above Average

WHAT IT IS

Mischievous New York girl teaches a prudish young man from Texas how to lie and steal—and love.

. . .

"Ginger"

World, Violet Palmer, Written and Directed by Burton George

WIRE REPORTS—EAST

Box-office Value.....Poor
Exhibitor Comments: "Story lacks originality."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Absorbing
Dramatic Interest.....Gripping
Technical Handling.....Well Done
Coherence .....Clear
Acting .....Fine.
Scenic Setting.....Adequate
Photography .....Good
Atmospheric Quality.....Realistic
Quality as a Picture..Much above the Average

WHAT IT IS

Twelve-year-old daughter of a crook is arrested in a robbery and adopted by the judge, finally marrying his son after many adventures.

"The Love that Dares"

Fox, Madlaine Traverse, Directed by Harry Millarde, Story by Denison Clift

WIRE REPORTS—WEST

Box-office Value.....Poor
Exhibitor Comments: "Stereotyped story." "Same old triangle."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Vivid
Technical Handling.....Well Done
Coherence .....Clear
Acting .....Good
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Excellent
Quality as a Picture..A Melodrama of Fast Action and Strong Emotion.

WHAT IT IS

Luxury-loving wife after driving her husband thoughtlessly to the verge of ruin, is willing to make any sacrifice to save him. No great sacrifice, however, is necessary.

. . .

"The Unknown Love"

Pathe, Dolores Cassinelli, Written and Directed by Leonce Perret

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Ultra picturesque star."

WHAT IT IS

Romance of a New York girl and her soldier "godson," with the Atlantic between them.

. . .

"Twilight"

Sherry, Doris Kenyon

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Kenyon always does pleasing work."

WHAT IT IS

Twilight, a beautiful young girl, is adopted by a man with whom she later falls in love, but before they are married the pair experience hectic experiences.

. . .

"The Love Call"

Exhibitors' Mutual, Billie Rhodes, Directed by Louis William Chaudet, Scenario by E. Magnus Ingleton

WIRE REPORTS—EAST

Box office Value.....Good
Exhibitor Comments: "A pleasing, simple picture." "Pretty star."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest.....Fair
Technical Handling.....Good
Coherence .....Fair
Acting .....Good
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Good
Quality as a Picture.....Fair

WHAT IT IS

Little daughter of drunken sailor sets out to get an education, but finds that she prefers wedding bells.

"The Jungle Trail"

Fox, William Farnum, Directed by Richard Stanton, Scenario by Adrian Johnson

WIRE REPORTS—EAST

Box-office Value.....Good
Exhibitor Comments: "D. Farnum always a drawing card."

WIRE REPORTS—CENTRAL

Box-office Value.....Good
Exhibitor Comments: "Lots of pep." "A picture men like."

WIRE REPORTS—WEST

Box-office Value.....Good
Exhibitor Comments: "Up to Farnum standard." "Was liked."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest .....Spectacular Scenes Lend to the Interest of Story, Otherwise somewhat Confused.
Technical Handling.....Fairly Good
Coherence .....Confused
Acting .....Well Done
Scenic Setting.....Fine
Photography .....Good
Atmospheric Quality.....Good
Costuming .....Good
Historical Interest .....None
Quality as a Picture....Not a Good Picture.

WHAT IT IS

Poor young lover goes to Africa after a fabulous tiger worth its weight in gold, and has to exercise brain and brawn to get back to home and sweetheart.

. . .

"Mary Regan"

First National Ex., Anita Stewart, Directed by Lois Weber, Adapted from Novel by Leroy Scott

WIRE REPORTS—EAST

Box-office Value .....Good
Exhibitor Comments: "Stewart very popular."

WHAT IT IS

The career of beautiful Mary of many vicissitudes ending in love and happiness.

. . .

"The Law of Men"

Paramount, Enid Bennett, Directed by Fred Niblo, Scenario by Ella Stuart Carson

WIRE REPORTS—EAST

Box-office Value.....Fair
Exhibitor Comments: "A poor piece well acted."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....High
Dramatic Interest.....Tense
Technical Handling.....Good
Coherence .....Convincing
Acting .....Good
Scenic Setting .....Good
Photography .....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

Young sculptress' in Greenwich Village gets all tangled up in a murder affair.

. . .

"Diane of the Green Van"

Exhibitors' Mutual, Alma Rubens, Directed by Wallace Worsley, Scenario by Thomas J. Geraghty

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor. Comments: "Nice picture." "Seemed to please."

WHAT IT IS

An heiress seeking the simple life in a gypsy van in Florida becomes involved in a court intrigue of a mythical Balkan State.

"The Sawdust Doll"

Pathe, Baby Marie Osborne, Directed by William Bertram, Scenario by Agnes C. Johnston

WIRE REPORTS—EAST

Box-office Value.....Fair

Exhibitor Comments: "Clientele does not like kid pictures."

WHAT IT IS

Village smithy's child sacrifices her doll in order to signal a troop train and save her father's life.

• • •

"The Usurper"

Vitagraph, Earle Williams, Directed by James Young, Story by I. N. Morris

WIRE REPORTS—EAST

Box-office Value.....Great

Exhibitor Comments: "Williams always means crowded houses."

WHAT IT IS

Cowboy, much smitten with an English girl, rents her family estate and sets out to win her.

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Victory Loan Symphony

Hyman Spitalny, musical director of the Stillman Theater, Cleveland, in addition to leading the twenty-piece orchestra at the Stillman, has been active as a member of the Naval Reserves ever since the beginning of the war. This experience has enabled him to express in stirring tones just what this war has meant to him, in a symphony arrangement which he played at the Stillman, as a fitting introduction to the Victory Liberty Loan.

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Deuch Leaves for England

Ernest A. Deuch, publicity director for Gray Seal Productions, has left for England to act as European exploitation representative for Gray Seal Production.

UNIVERSAL'S AID

Assistance to Exhibitors in Sunday Film Fight

That Universal is lending valuable assistance to exhibitors battling anti-Sunday motion picture legislation, pending and now in force in many various states, is evidenced by the reports of various organizations received by Universal executives during the past few days. At the request of President Carl Laemmle, various Universal exchanges have assigned special representatives to work with exhibitors' organizations in carrying on their campaigns against Sunday closing, and Mr. Laemmle personally has written numerous letters and appeared before various legislative committees presenting the exhibitors' case and urging that proposed legislation be voted down.

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Grandlund's Surprise Scheme

Both film and stage stars are making "surprise appearances" at Loew's Avenue B theater (Lower East Side) as a result of Publicist Grandlund of the Loew Circuit making Saturday night of each week a "big night" at that house. In all other neighborhoods Saturday night is regarded as one of the biggest from the box office standpoint, but at the Avenue B things have been just the reverse.

May 3 Grandlund had George Beban as a surprise feature with Taylor Holmes scheduled there for next Saturday night.

Stars previously appearing there are June Caprice, June Elvidge, Dorys Kenyon, and Julia Bellau there last Saturday night.

"Fit To Win," the Health film which has been showing at The Grand, Brooklyn, under injunction proceedings, is still on exhibition there although several scenes have been deleted following Judge Hand's ruling on the picture.

Arrangements were made May 5 to show the film in a Broadway theater the last of the month.

"Fires of Faith" Opens at Harris Theater

"Fires of Faith," the production made by Famous Players-Lasky in co-operation with the Salvation Army, opened at the Harris Theater Monday evening. The picture shows the wonderful work of the Salvation Army both in war and in peace.

The picture has the personal indorsement of Evangeline Booth, commander of the forces of the Salvation Army in the United States, and Commander Booth herself appears in the picture.

The cast includes Catherine Calvert, Eugene O'Brien, Ruby de Remer, Theodore Roberts, Herbert Standing and Robert Andersen. Edward Jose directed. Commander Evangeline Booth was present on the opening night. A review of the picture will appear in the next issue of THE MIRROR.

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Adda Gleason to Return

Adda Gleason having completed her engagement in "The Walkoffs" with the Morosco Company, states she will return to the films once more.

CHARLES PATHE HERE

Famous Film Pioneer Plans Stay of Several Months

Charles Pathe, head of the motion picture organization bearing his name, arrived in New York last week for a stay in this country of several months' duration. He was met at the dock by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc. This is Mr. Pathe's first visit to this country in several years.

It is said at the Pathe offices that Mr. Pathe has expressed much satisfaction with business conditions as he finds them reflected in the Pathe Exchange that he feels a just pride in the great growth in the organization since his last visit, a growth which has been particularly rapid during the past year.

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Hall to Distribute Gerald Bacon Series

Gerald F. Bacon has signed with Frank G. Hall, president of Independent Sales Corporation, to produce a series of special features for release by Independent Sales through the Film Clearing House. Mr. Bacon will start work on the first of the series within the next two weeks. Mr. Bacon announces that he has practically completed negotiations with the star of one of Broadway's most successful plays of the current season, to portray the featured role in the first of the series of Bacon productions.

For his first screen play, Mr. Bacon has the rights to Max Marcin's "Substitute Prisoner," which will be produced and released under the title, "At Sunrise." Oliver D. Bailey will direct the Bacon productions.

LIST OF PREVIOUS FIRST SHOWINGS REPORTED BY WIRE

Bolshevism on Trial, Select	(*East*)	**Great**–"Especially timely. "Title drew crowds. "Special dressed lobby." (*Central*) **Great**–"Pickford at her best."
Cry of the Weak, Pathe	(*East*)	**Good**–"Intense situation excellently handled by Ward."
Delicious Little Devil, Univ.	(*East*)	**Good**–"Murray always picturesque."
End of the Game, Tri.	(*Central*)	**Good**–"Holds the interest." (*West*) **Good**–"Good picture."
Eyes of the Soul, Artcraft	(*East*)	**Great**–"Ferguson means wonderful business always." "An excellent production." (*Central*) **Great**–"Very sad, but beautifully done." (*West*) **Good**–"Ferguson is popular."
False Evidence, Metro.	(*East*)	**Good**–"Dana draws well." (*Central*) **Good**–"Dana charms." "Strong supporting company."
False Faces, Param.	(*East*)	**Great**–"Gripping story." (*Central*) **Great**–"Splendid picture." "Fine acting."
For Better, for Worse, Artcraft	(*East*)	**Great**–"Remarkably fine production." "Fine story."
Greased Lightning, Param.	(*East*)	**Good**–"Delightful rural play."
Hearts of Men, Abrams	(*West*)	**Great**–"Beban at his best." "House packed for week."
Home Wrecker, Param.	(*East*)	**Good**–"Excellent production."
Intrusion of Isabel, Pathe	(*West*)	**Fair**–"Fair program picture."
Island of Intrigue, Metro.	(*East*)	**Good**–"Allison is an excellent vehicle." "Popularity of novel helped."
Johnny Get Your Gun, Artcraft	(*East*)	**Great**–"Stone packed the theater." "Picture pleased every one." "Action every second."
Lady of the Dugout, Shipman	(*West*)	**Great**–"An unusual picture." "Exciting."
Lion and the Mouse, Vita.	(*East*)	**Great**–"Strong story well told and finely acted." (*Central*) **Good**–"Joyce in a part that suits her ability." (*West*) **Great**–"Just the kind." "Joyce just fits part."
Love Hunger, Hodkinson	(*East*)	**Good**–"My clientele likes Lillian Walker." "She always pulls."
Man and His Money, Goldwyn	(*East*)	**Great**–"Moore a winning card." "Fine picture."
Money Corral, Artcraft	(*East*)	**Great**–"Hart in a fine picture."
One Week of Life, Goldwyn	(*East*)	"Good Picture" (*Central*) **Good**–"Kind of picture that draws despite sordidness of subject." (*West*) **Good**–"Everybody satisfied and said it was very good." (*West*) **Good**–"Money making picture."
Quickening Flame, World	(*East*)	**Fair**–"Nothing unusual."
Rescuing Angel, Param.	(*East*)	**Good**–"Good story with interesting developments."
Stronger Vow, Goldwyn	(*East*)	**Great**–"Farrar always draws crowded houses." (*Central*) **Good**–"Holds audience."
Thou Shalt Not, Fox	(*East*)	**Good**–"One of the best pictures in which this star has appeared."
Three Green Eyes, World	(*East*)	**Great**–"All star cast packed them in."
Thunderbolts of Fate, Hodk'n.	(*Central*)	**Good**–"Exciting and well acted."
Unknown Quantity, Vita.	(*East*)	**Good**–"Beautiful star."
Unpardonable Sin, Garson	(*East*)	**Great**–"Opened to huge business." (*Central*) "Relation to world war together with the star caused its drawing power." (*West*) **Good**–"Third week a knockout." (*Canada*) **Great**–"Wonderful picture in every way."
Unto the End, Tri.	(*West*)	**Good**–"Good picture."
White Washed Walls, Ex. Mut'l	(*East*)	**Good**–"Average picture." (*West*) **Good**–"Desmond liked here."
Yankee Princess, Vita.	(*East*)	**Good**–"Pleasing story."

SUMMER STYLES FOR SIRENS

Marvel Rea, of Paramount - Sennett comedies, here displays the latest in non - bathing bathing suits

As there is considerable surface exposed to the sun, this new bathing outfit worn by Myrtle Lind of Paramount - Sennett comedies, includes a parasol

A group of L-Ko comedy girls show the very, very latest in Arcadian bathing suits

Esther Jackson, appearing in L-Ko comedies displays a swimming garment that can be worn on any beach without interference from the authorities

One of the latest California creations includes the ropes of pearls. Myrtle Lind, Paramount - Sennett, can swim in it without getting tangled

Styles do not change in the bathing suit a la Kellerman. These Vitagraph

Big V comedy girls are displaying the standard model

GOLDWYN FILMS TO BE SOLD THROUGH ALL OF EUROPE WHEN PEACE IS SIGNED

Newly Formed Company to Distribute Pictures in Every Important Trade Center—Step Viewed as Significant in American Enterprise

WITH the signing of the treaty of peace at Paris, Goldwyn pictures will be sold in all the countries of Europe that have been cut off from distribution by the war. Goldwyn distribution will be established in Czecho-Slovakia, Jugo-Slavia, Germany, Austria, Poland, Bulgaria and Rumania, and all the lesser countries of the Balkans. Arrangements for distribution with a newly found American company have been completed, and so soon as the treaty is signed at Paris the new venture will be initiated.

The step is viewed as a significant one in the motion picture industry. It means the extension of American methods in pictures. With the opening of distribution in the new countries, Goldwyn will have established its system in every important trade center and country in the world.

Samuel Goldwyn, in referring to the new step about to be taken, said:

"Europe enters on a new phase of history with the signing of the peace treaty and it is appropriate that the motion picture should play a great part in the regeneration of nations and the reconstitution of their forms of living.

"I would be foolish to hide that we believe this is a good business stroke. We expect it to be successful; that is why we have given so much attention to it. But we would like the world that stands outside the motion picture and views it still as a novelty to realize that the men who are engaged in it are men of ideals as well as men of practical affairs. We want to do our share in making life worth living."

Studio Dance Given by Cinema Camera Club

The Cinema Camera Club held their first novelty studio dance at the Estee Studios on 125th Street on Saturday evening, April 26th. There were about 300 guests, including many people prominent in the screen world. The Cinema Camera Club is an association of practical workers interested in the advancement of the art and science of cinematography.

The studio was brilliantly lighted, and beautifully decorated to represent a drawing room. A band of twelve pieces furnished the music. Messrs. Spitz and Luck donated the studio. The grand march was led by Johnny Dooley and Corrine Griffith. Moving pictures were taken of the dancers and the grand march. The chairman of the entertainment committee was George Coudert who worked untiringly to make this affair a success. Among those present were Helen Badgely, the child star; Hugh Thompson, Edward Roseman, Stuart Holmes, Floyd Buckley, L. Physoic, Mr. and Mrs. E. E. Spitz, Miss Billie Weston, Coit Albertson, Babeette Busey, Mr. and Mrs. Max Schneider, Fred Beck, Mr. and Mrs. Badgely, Mr. and Mrs. H. Quinn, Tom Mally, Mr. and Mrs. Jos. Schelderfer and Steve Tolk.

• • •

Urges Screen as Religious Teacher

Dr. W. S. Board, of Chicago, head of the adult Bible school work of the Methodist church, before Methodist ministers of Cincinnati, urged upon his hearers the possibility of getting the essentials of Christianity before the public via the motion picture route.

• • •

Title of Picture Changed

The new picture in which Mary Miles Minter soon will make her appearance, originally titled "Mary O'Rourke," has been changed to "A Bachelor's Wife." The film has undergone the biggest part of the cutting process and the trimming is now being administered.

Film Board Starts Campaign

The Omaha Film Board of Trade, Omaha, Neb., recently organized, has started a campaign to put the industry on a higher plane by combined action against exhibitors who book a film for a certain limit of time, then hold it over, regardless of contract. Another kind of exhibitor which the board has declared war against is he who contracts for a picture, then, at the last minute, cancels it. The board proposes to make "cash in advance" the rule at all Omaha exchanges. How these plans will be met by the exhibitors of the middle west remains to be seen.

• • •

Robert S. Kane Back from France

Robert S. Kane, motion picture producer and manager, is back from France with the ribbon of the Belgian Croix de Guerre on his breast, a citation entitling him to the American Distinguished Service Cross in his pocket, three service chevrons and a wound stripe.

Kane was the organizer of, and a director and officer in, half a dozen important motion picture enterprises when the war came. He is reticent regarding his plans for the future, but says that he will have an important announcement to make shortly.

• • •

Film Remodeled to Suit Censors

The Ohio Board of Censors took exception to several scenes and subtitles in the Hodkinson picture, "As a Man Thinks" so, rather than put it out on the Ohio market in a battered condition, the entire picture has been remodeled by the author, Augustus Thomas, so as to meet all of the conditions imposed by the censorship board, without injuring the strength of the story.

• • •

Change Film Title

The newest of the Dustin Farnum United subjects will be released under the title of "A Man's Fight." The working title of this picture has been "The Harvest of Shame."

Victory Loan Stunt Establishes New Record for Speed in Getting Films on Screen

What is believed to be a world's record in handling a motion picture film, from exposure to the screen, was established by the Famous Players-Lasky Corporation as a stunt to boost the sale of Victory Notes.

On Friday it was announced that Famous Players-Lasky would take pictures of bond buyers in front of the Aeolian building. By noon thousands of fans gathered on Forty-second street.

Captain Al Kaufman, who has just returned to this country after serving abroad, directed the taking of the pictures and the first purchaser was Mrs. Adolph Zukor.

At exactly six minutes past four, the last "close-up" was taken of a bond buyer and handed to a messenger who started for the Empire City Film Laboratory on West Fortieth street. Eleven minutes later the reel was handed to President R. Fiedler, of the laboratory, who was waiting, watch in hand. At 4.15 the work of winding the film on to the rack for developing was begun.

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Helene Montrose Signs with Famous Players

Helene Montrose, who came to much prominence in Oliver Morosco's production of "One of Us," has signed with the Famous Players. Her first part will be in support of Catherine Calvert in Elinor Glyn's "Career of Catherine Bush."

• • •

Charles Gill Casting

Charles Gill, the executive head of the Globe Booking Office, is doing a lot of casting for the summer notwithstanding the report that this summer was going to be a long, lean one for the picture folk who play the leads and do the supernumary work. Gill has about five companies that he is filling up at present for immediate assignments.

SELECT PLANS EXPLOITATION DEPT

President Selznick Announces Increased Cooperation With Exhibitors

"Scientific exploitation is to be the next important development of the moving picture industry." This statement is made by Lewis J. Selznick, president of the Select Pictures Corporation. Exploitation was the principal theme of the convention of the Select branch managers in New York two weeks ago, and since then the organization has been busy developing plans for cooperation with exhibitors along new and advanced lines.

"The aim of the Select Pictures Corporation always has been to cooperate with the exhibitor and guarantee that he shall make a profit on every production," Mr. Selznick says. "Now we are going to go even farther than that. We do not propose to sit in our New York offices and send out a lot of suggestions. We will have a staff of exploitation experts in every branch office who will go direct to the theater, study the local conditions, and show the exhibitor how he can boom his business. Quality in itself is not sufficient—publicity in itself is not sufficient. To get big business it is necessary to have quality and publicity go hand in hand. That is what Select stands for, and we hope to open the eyes of exhibitors to possibilities of profits which they have not even dreamed of heretofore."

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"Unpardonable Sin" for London

Arrangements have practically been consummated for the Blanche Sweet feature, "The Unpardonable Sin" which Lawrence Weber and Bobby North have acquired for foreign exhibition as well as New York, to open in London under elaborate showing conditions.

"FIT TO WIN" FILM IMMORAL SAYS FEDERAL JUDGE HAND

Health Photoplay Exhibited Before Judge—Decision Upholds Commissioner and Refuses to Lift Ban

UNTIL certain scenes of the Health Film, "Fit to Win," are eliminated no further exhibitions of it will be permitted within New York as the result of a decision April 30 by Federal Judge A. N. Hand following a showing of the picture in court for his particular benefit. Commissioner of Licenses Gilchrist recently decided that the picture was unfit for presentment in New York and upon attempts to close its exhibition in the Grand Opera House, Brooklyn, was halted by temporary injunction proceedings obtained by the film company through legal representation.

"Fit to Win" was formerly "Fit to Fight" which was made and first shown to the camps with the sanction of the United States Health Department. Isaac Silverman, who had the film leased for a state rights and road proposition, was preparing from his New York offices for a Broadway presentation had the court ruled in his favor.

The film has been running for more than a month at the Brooklyn house and doing capacity on the strength of the publicity obtained through the authorities' attempt to stop it.

The picture was constructed as an education subject for the American soldiery, dealing with the social evil.

Judge Hand declared that were the objectionable scenes deleted he would consider another motion to enjoin interference with the picture.

• • •

Cleveland Likes Single Reel

Cleveland is strong for single reel films, according to E. J. Smith, manager of the Universal Film exchange in Cleveland. Mr. Smith says that the demand far exceeds the supply for films of this nature. He gives several reasons for the recent popularity of the single reel. In the first place, many local houses are running a double-headed feature bill, now, instead of the former policy of one feature, supplemented by an array of two reelers and news reels. So the advanced exhibitor pays a little more money for two features, adds a single reel comedy or western picture, and more than doubles his receipts.

LITTLE TRIPS TO LOS ANGELES STUDIOS—By Barry

Some nifty Follies girls, with dimpled knees, n'everything, appear in several scenes of "His Father's Wife," in which May Allison is starring. And Hugh Fay, who appears with them, plays a vaudeville agent, and has to seem bored!

Dwight Cleveland, formerly with the scenario department of Vitagraph, has been placed in charge of the reading department at Universal City by Eugene Mullin, the new scenario editor of Universal.

Bessie Barriscale gives a truly wonderful and analytical performance in "Josselyn's Wife," a powerful drama of to-day, which was directed by Howard Hickman. In the support is Kathleen Kirkham, Nigel Barrie, Marguerite de la Motte, Josephine Crowell and Ben Alexander, a cast that might well support such a star as Bessie.

An all-star cast is being assembled by Lynn Reynolds to produce the six-reel version of Joseph Medill Patterson's novel, "A Little Brother of the Rich," as a Universal special attraction. Frank Mayo will have the leading juvenile role, while J. Barney Sherry is to play the older masculine lead. Kathryn Adams is to share feminine honors with Lillian Leslie.

A huge street set was constructed at the Jesse D. Hampton studios in Hollywood to represent a town in the interior of China for the second H. B. Warner production, "The Pagan God," which is being directed by Park Frame, under Hampton's personal supervision. It is one of the largest and most elaborate sets ever used by Hampton in any of his productions.

Frank E. Woods, Famous-Lasky supervisor of production, with his attorney, has been busy drafting incorporation papers for the proposed Motion Picture Fund. This is a worthy cause, and is being supported by the biggest men and women in the picture industry. Mr. Woods always spends some time in doing things like this. He loves it.

One vaudeville bill opened in Los Angeles without newspaper notice. This performance took place in a theater on the Metro lot in Hollywood, and May Allison appeared in the three-a-day as per the directions of June Mathis and Luther A. Reed in the script of "His Father's Wife."

Fritzi Brunette was *nearly fatally* injured recently when she was working in a scene with Big Mitchell Lewis, and a massive door fell on her. She sustained a scalp wound that had to be stitched. It held up the picture half a day, and caused the director to delay finishing scenes in that set because Fritzi could not comb her hair for ten days while the wound was healing. Lewis and the "heavy" fight in an adjoining room. They did! So hard that the door was knocked from its support when they were supposed to burst into the room.

Hale Hamilton, freshened by a two-weeks' vacation in the Grand Canyon, has started on "Full of Pep," under the direction of Harry L. Franklin.

If Bertram Grassby's press agent continues to send out stories about Grassby's whiskers, they will soon be as famous as Kitty Gordon's back.

An important event at Universal City was the taking of final scenes for "The Chatterbox," Priscilla Dean's new crook melodrama, specially written for her by Bayard Veiller. The scenario was prepared by Waldemar Young. The story was produced by Rollin Sturgeon. Francis McDonald plays the leading masculine role. In the cast are George McDaniels, Gertrude Astor, Walt Whitman, Claire Greenwood, Joseph Swickard and H. Milton Ross.

Claire Dubrey, the Fox leading lady, lost a valuable dog recently, and as we were sympathizing with her, she said: "That was a wonderful dog. He took first prize at a cat show once." Must have run away with the cat.

Frank Mayo has signed for another picture with Universal. Mayo's work in "The Amazing Wife," with Mary MacLaren, created a big demand for his services recently. (This last line should be at space rates, but Frank is a regular subscriber.)

A new face to the Jesse D. Hampton Productions is to be seen in the second H. B. Warner picture, Marguerite de la Motte appearing in the ingenue role of "The Pagan God."

When Henry Lehrman was indicted for larceny recently he claimed "frame up." When he was exonerated at his trial before Judge Willis in a Los Angeles court later, many skeptics granted that, perhaps, he was right.

Carmen Phillips has been re-engaged by Jesse D. Hampton to play in the second production with H. B. Warner, who is working in "The Pagan God," his second feature under the Hampton management.

(*Continued on page 782*)

GRIFFITH TO START REPERTORY SEASON

George M. Cohan Theater Is Leased for Season Which Will Open May 12

David Wark Griffith will arrive in New York this week to personally take charge of the preliminary arrangements for his forthcoming spring repertory season of motion pictures and stage productions.

Albert L. Grey, general manager for the Griffith interests in the East, announces the leasing of the George M. Cohan Theater, Broadway and Forty-third street, where Mr. Griffith will open his season on Monday, May 12. The opening attraction will probably be "Broken Blossoms," a Chinese production, with Lillian Gish and other prominent players in the cast. This offering will be interspersed with special dances and musical features of the speaking stage. "The Fall of Babylon," an amplification of the Babylonian episode in "Intolerance," also will be presented, as will also the modern American story from "Intolerance." This story also has been changed materially and added to, and will be offered under the title, "The Mother and the Law."

. . .

Margarita Fisher Film Completed

Production of "Trixie from Broadway," in which Margarita Fisher soon will be presented by American, has been finished. As "Trixie" Miss Fisher is a slangy chorus girl, and Emory Johnson, who plays opposite, has the role of a westerner, who marries her and carries her back to his orange-ranch—when things begin to happen.

MAY ALLISON *Leads with Metro*

DOROTHY PHILLIPS

JACK BLYSTHSTONE

DIRECTING

Sunshine Comedies

FOR

FOX FILM CO.

(C) Witzel

MARGARITA FISHER

American Film Co. Flying "A" Star

FRED FISHBACK

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FOR EXHIBITORS

CENTURY COMEDIES

ANNOUNCE

12

Big—New—Thrilling

WILD ANIMAL COMEDIES

That will be the Talk of the Trade

TWO of these wonderful Wild Animal Comedies are done and released, thru Universal. The first —"LOONEY LIONS AND MONKEY BUSINESS" and "FRISKY LIONS AND WICKED HUSBANDS." Ten more to come—one every month. Marcus Loew theatres have already contracted for sixty-five days (65) in their houses throughout the country. Watch for these comedies. Arrange to review them as fast as they are released at your nearest Universal Exchange. These CENTURY wild animal comedies will be the talk of the trade and the sensation of the whole country. Get your contract for them in NOW. Sure-fire house packers.

CENTURY COMEDIES

JULIUS STERN, President

1600 BROADWAY NEW YORK

HAL HODES BIG NOVELTY FOR SCREEN MAGAZINE

Successor to Jack Cohn at Universal to Spring Film Innovation

Hal Hodes has stepped into Jack Cohn's shoes as general manager and editor of the Universal's new screen magazine and right off the bat plans a corking innovation with that department. Hodes has been given carte blanche by Carl Laemmle, the U's president, to spare no expense in giving full play to the Hodes plan.

Hodes is going to make marked changes in captions and is out to obtain the best educational and instructional subjects he can, either through the U's expert camera department or through independent cameraists whose subjects can be leased or bought outright.

A one-reeler with a modern brand but outlined on the Hodes plan will shortly be released for the market, with Hodes to book it anywhere the exhibitors want to book it.

• • •

Mountain Cabin, Famous Landmark, Transplanted to Vitagraph Hollywood

In order to preserve the atmosphere of the rugged mountain country, in which the early episodes of the new Vitagraph serial, "Perils of Thunder Mountain" have been filmed, the wholesale removal of an old cabin from the mountains of upper California to Vitagraph's studio in Hollywood was engineered.

The cabin is said to be the oldest landmark of the country around Truckee, California, having been built by a party of forty-niners. It has survived in a fairly good state of preservation since the days of the great gold rush. Great care was taken in dissembling it and in its transportation to the warmer clime of Southern California.

The State Historical Association of California has addressed a request to the studio manager, W. S. Smith, that strips of film picturing the old cabin photographed from various angles be sent to the state archives. This request is being complied with.

• • •

Ascher Bros. Build Largest Middle West Picture House in Cincinnati

The largest theatrical deal put over in Cincinnati in many a day was completed April 29 when Ascher Bros., of Chicago, negotiating through Lloyd Baker, local real estate broker, acquired a forty-year lease on property at the northeast corner of Seventh and Vine streets, involving more than $1,000,000 in buildings and rentals. It is definitely announced that the largest motion picture house in the Middle West will be erected on the site.

The building is to be of brick and concrete construction, and one of the stipulations in the builders' contract is that the theater must be ready for the first performance next Thanksgiving Day. It is said that a thirty-piece orchestra will furnish the musical accompaniment and that the very highest class of film service will be provided at all times.

BRITISH FILMS TO BE SHOWN HERE

Special Exhibition of Several Photoplays and Cartoons to Be Held at New York Theater This Week

A series of special exhibitions of British films will be held on Tuesday, Wednesday, Thursday and Friday, May 6, 7, 8 and 9, at 10:45 A. M., each day, at Loew's New York Roof Theater, Broadway and Forty-fifth street, under the direction of W. Arthur Northam, who is representing a number of British producers. The pictures to be shown cover a wide range of stories and are made by different firms. The list includes "A Soul's Crucifixion," a five-reel photoplay adapted from Newman Flower's novel, "Crucifixion," and produced by Broadway Films; "God and the Man," a six-reel picture, from Robert Buchanan's novel of the same name and produced by the Ideal Film Company; "Nearer, My God, to Thee," a five-reel film, presented by the Hepworth Manufacturing Company, and "God Bless Our Red, White and Blue," a six-reel feature, made by Samuelson Film and presented by Jury's Imperial Pictures, Ltd., also "The Kiddies in the Ruins," a three-reel film play from Pulbot's famous French cartoons and presented by Welsh, Pearson & Co., the producers of "The Better 'Ole." In addition there are several cartoon subjects, including "Cheerio Chums," "Uncle Remus' Brer Rabbit."

British film manufacturers are endeavoring to ascertain the demands of the American market, and the showing of these pictures is one indication of their intention to supply its requirements. They believe that there is a wide field in this country for photoplays made in Great Britain and dealing with British life just as there is a wide field at present in Great Britain for American films dealing with American life. The films which are to be exhibited have been sold in England for a large sum, it is said, and their producers are hoping that they will be disposed of for exploitation in this country.

• • •

Great Activity in Metro's West Coast Studios

All the departments of the Metro studios in Hollywood are humming with activity. Many new vehicles have been purchased for the use of Viola Dana, May Allison, Emmy Wehlen, Bert Lytell and Hale Hamilton.

All of these stars are at present engaged in completing productions under the old program release policy, and, after a brief rest, each will, in turn, step into a new play now being prepared at the Metro scenario department.

• • •

Ronald Bryan Succumbs to the "Flu"

Ronald Bryan, of Brisbane, Australia, died in the Royal Alexander Hospital, Edmonton, last week as the result of influenza. The disease was contracted while he was at Lesser Slave Lake as leading man for Nell Shipman during the taking of winter scenes for the screen adaptation of James Oliver Curwood's "Wapi the Walrus."

MARY MILES MINTER

Beautiful Young Screen Star Who Is Looking Toward Vaudeville.

William Russell's best picture to date.

James Oliver Curwood wrote the story.

Hundreds of thousands of people read it in the October 1918 issue of The Green Book.

Stephen Fox, who wrote "Brass Buttons," prepared the working script.

Henry King directed the production.

YOU can cash in at the box-office on this picture which is so funny it will make even the operator laugh.

William Russell Productions Now Booking at Pathe Exchanges:
"Hobbs in a Hurry" "All the World to Nothing" "Brass Buttons"
"When a Man Rides Alone" "Where the West Begins"

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First Rothapfel Unit Program to Be Shown

Samuel L. Rothapfel's first Unit Program will be given its premiere showing to the trade and press Friday morning, May 9th, at 10 o'clock at the Rialto Theatre acording to an announcement made by Frank G. Hall, vice-president, Rothapfel Picture Corporation, whose interests Independent Sales Corporation and Film Clearing House, Inc., are handling the distribution of the Rothapfel Unit. Announcement has not been made of the subject matter of the program.

. . .

Berst Rumor Continues

It came in from a Coast source that J. A. Berst, president of the United Pictures Theaters, Inc., prior to his return East, had dropped the remark that the New York main offices of the United would be moved to California. Nothing further has been said regarding the Berst rumor, although if such a move is made it is a certainty that the United would maintain a big branch office here.

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Brady Branded Film

William A. Brady, as president of the National Association of the Motion Picture Industry, went on record last week as branding the "Fit to Win" picture on exhibition at the Grand, Brooklyn, as being immoral in its present condition. As the head of the Association he said, according to a published report, that the picture should be stopped, as it handed the general industry a black eye.

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Universal Gets Fannie Hurst Story

Carl Laemmle, president of the Universal Film Mfg. Co., announces the purchase of a story from Fannie Hurst, the well known short story writer. This story "The Petal on the Current" is the first this writer has sold for motion picture production and it will be produced shortly at the Universal City studios.

Neither the star or the cast for the production has been announced, but it is thought Mary MacLaren will be given the leading role.

. . .

Fair Sex Likes "Her Code of Honor"

Enthusiasm that is country-wide is being evidenced in the reception of "Her Code of Honor" with Florence Reed, according to numerous reports received at the home office, United announces. A prime factor in the success of the picture is found, it is said, in the peculiar appeal that star and story have for the feminine element in audiences,—the element which, after all, by its opinion makes or breaks a picture.

. . .

"Pinto Ben's" Tribute

Not since the days of the great popularity of "Black Beauty" has any book dedicated to a horse expected to make as much noise as the new book that William S. Hart and sister, Mary Hart, have written about Hart's celebrated film horse, "Pinto Ben." It's a series of western stories with "Pinto Ben" the central figure. The Britton Publishing Company, of New York, has the book.

"THE BOOMERANG"

Henry Walthall Well Supported in Pioneer's Newly Released Melodramatic Film

"The Boomerang," bearing the Pioneer's trademark, with Henry Walthall the featured player, is now ready for the public screen via the Pioneer's states right releasing mart. The title indicates that the picture is a celluloid adaption of the David Belasco play of that title but it isn't: it's a film presentment of a story of that title from the pen of William Hamilton Osborne. The picture was made by the National Film Corporation of America, with Bertram Bracken handling the studio direction.

The picture is presented in American melodramatic fashion, dealing with the much-discussed and much-heralded fact—the high cost of living—with the general theme taking a hot shot at the Food Trust with the high engineers of finance and stock control finally winding up their activities in court.

In "The Boomerang" Walthall as the son of one of the Wall Street heads feels the first blow of the boomerang when he signs a personal check for a thousand dollars for the girl he thinks has been wronged by the brother of the girl he's to marry. The upshot of the real trouble, however is the anxiety of a rival financier to obtain full control of National Food, an organization that is manipulated by Gay's (Walthall) father.

In quick succession the plot thickens. Young Gay's engagement is broken. He's turned out of home. Then he goes to New Jersey and works his way up to the prosecutor's office and his biggest case is the one against the Food Trust and the Meat Trust through tainted meat that makes a lot of poor people ill. There are many market scenes, the Wall Street, both pit and curb realistically reproduced. The court scene is also well worked up.

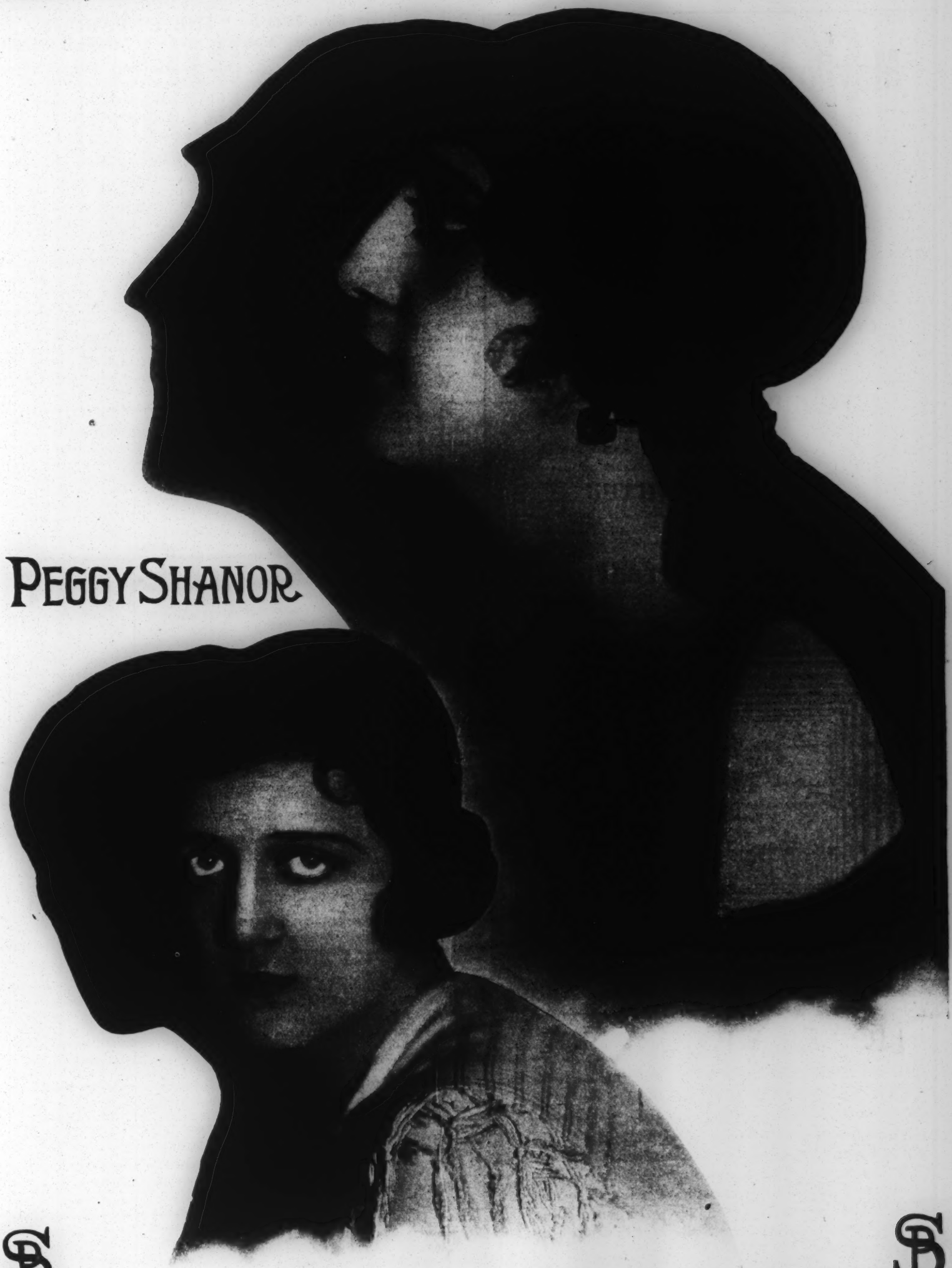
For the most part the picture hangs on to its story pretty well. Walthall acts well his part—makes the role of Gay, Jr., stand out all the way. Especial mention must be given to Melbourne McDowell as Cameron, the Tiger of Wall Street, a bully figure and splendidly done in every scene. The photography as a whole is satisfactory; the general production up to standard and the acting holding up the main climaxes effectively.

MARK.

. . .

Dustin Farnum in Dress Suit Picture

Dustin Farnum's next United screen feature now in course of production at the Brunton Studios, Los Angeles, and thus far known under the working title of "The Harvest of Shame," has been definitely named "A Man's Fight," President J. A. Berst of United announces. In this picture Farnum obtains the opportunity he has long desired, to portray a role differing from his customary Western characterizations. The earlier scenes of the new offering are laid in the East and in these Farnum will be seen in evening dress, instead of his customary cowboy togs.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Pathe Delivers First Film by Aeroplane in Canada

Pathe News was the first exhibition film to be transported by aeroplane in the United States and now it has established the same precedent in Canada.

George Swanwick, manager of the Princess Theater, Hamilton, failed to receive his British-Canadian Pathe News in time for exhibition. This reel, although only a short one, is looked for eagerly by his patrons every week, and when the shipment did not arrive, he made arrangements with Sidney Taube of Toronto who, in turn, arranged with F. G. Ericson, aerial expert, to have a plane at the Leaside grounds, ready for the flight, and Blain Irish, Pathe cameraman was hustled into a machine with all of his paraphenalia, and rushed to Hamilton with the reel.

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Who Gets Alice Brady?

Alice Brady winds up her present contract with Select with the picture she is now making. Just what concern obtains her future film isn't known, although several are bidding. Miss Brady plans a road tour of "Forever After."

. . .

Mayer Going West

Louis Mayer, head of the Anita Stewart picture company, starts for California within the fortnight to attend to some important picture matters on the Coast. He's on the still hunt for another big feminine star and may have one under contract when he returns.

. . .

Warwick With Paramount

The success of Captain Robert Warwick, who has received a majority commission as major of the reserves, in "Secret Service" for which he was specially engaged by the Famous Players-Lasky Co., has resulted in Paramount giving him a long term contract. His first starring film under the new plan will be "Told In The Hills." Ann Little will be leading woman with Hugh Ford directing.

. . .

Paramount Loses Bray?

It is understood that the Bray Film Co. and the Paramount will not be together after the present contract expires. The Bray offices are said to have several new affiliations on tap.

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Olive Thomas in Town

Olive Thomas (Mrs. Jack Pickford) is in New York preparatory to starting her third picture for Selznick Pictures Corp., having completed "The Spite Bride."

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"Nancy Lee" Next

"Nancy Lee," the Eugene Walter play which had a short run in New York, will be Norma Talmadge's next film feature.

. . .

Renew Stage Acquaintanec

Forrest Stanley and Bessie Barriscale renewed an old stage friendship when Stanley visited the Brunton studios recently. Some little time ago, when Bessie was in San Francisco playing in "The Rose of the Rancho," Forrest was at the same theater.

"THE UNPARDONABLE SIN"

Grewsome and Tragic Story of Hun Barbarism Well Acted and Adequately Staged

More than ordinary interest was centered in the Broadway premiere of the Harry Garson film production of Major Rupert Hughes' story, "The Unpardonable Sin," at the Broadway, New York, May 2. While everybody sat on edge waiting to see what had been proclaimed an "unusual and daring picture," the townsfolk were also anxious to see what Ben S. Moss had done to the theater. Moss recently took over the house.

The Broadway looked spic and span, painters, decorators and electricians having done everything possible to make a different place of the old house. It looks nice from the outside and the interior shows what a little energy and a lot of money will do.

But to return to the film. "The Unpardonable Sin" might have been termed "The Barbaric Hun." That would tell it all in a nutshell. For ages to come history will repeat the destruction the Huns wrought in the world war, but it remains for pictures like "The Unpardonable Sin" to depict the ruthlessness in which women and children were shot down and the feminine virginity raped by the lust that accompanied the onrushing German horde.

"The Unpardonable Sin," aside from telling a grewsome, ghastly and morbid story of modern warfare, is sprinkled here and there with a Booth Tarkington atmosphere of boyish fun. One scene that should be chopped instanter deals with a wholesale slaughter of women and children by a machine gun (it's truth perhaps, but ineptly done in films and horrifying); the raping intent is also repeated too vividly, with one scene as broad as daylight.

Blanche Sweet is featured. She had a dual role; was undeniably sweet and sympathetic, rising triumphantly from scenes that would have been made ridiculous at the hands of a less experienced actress. Matt Moore as the hero was acceptable. Wallace Beery was splendid as the villain, but couldn't hide a Ford Sterling makeup. Bobby Connelly and the boy playing Sticker held the screen at times advantageously.

Marshall Neilan's directing was excellent. The photoplay as a whole is satisfactory. The staging shows care and attention. But the story—now that the war is over—leaves a dark-brown taste.

The title, Major Hughes' fiction popularity, Blanche Sweet's prestige and the success that the film has attained in the big cities are a combination that will bring returns.

MARK.

. . .

Name of Norma Talmadge Picture

The new Russian Picture, the story of which is by H. H. Van Loan, which Norma Talmadge is now completing, will be released some time in May, under the title of "The New Moon." This was at first selected just as a working title, but it has been decided to make it definite.

THE UNITED EXHIBITOR

UNITED PICTURE THEATRES OF AMERICA, INCORPORATED

LARGEST ORGANIZATION OF THEATRES IN THE WORLD

VOL. I — NEW YORK, MAY 3, 1919 — No. 9

ARE FILM COMPANIES AND BIG CAPITALISTS TO BUILD AND ACQUIRE CHAINS OF THEATRES AND GRADUALLY CRUSH INDEPENDENTS?

From "Variety," Dated April 18, 1919

Indianapolis, Ind., April 16, 1919.

Walter W. Irwin was here last week in consultation with local capitalists who contemplate the erection of at least one picture house of large seating capacity.

From "Variety," Dated April 18, 1919

Atlanta, Georgia, April 16, 1919.

The S. A. Lynch Enterprises, operating a string of theatres in the south, is rapidly extending its theatre holdings throughout the southern section of the country—it is reasonable to assume that the Lynch plans are part of the general Paramount-Artcraft plan—as the Lynch people hold a 25-year franchise from Paramount-Artcraft for the entire south.

From "N. Y. Morning Telegraph," April 20, 1919

Cleveland, Ohio, April 18, 1919.

Cleveland motion picture interests were vitally affected by an amalgamation of local photo-play houses this week, which involves property valued at $4,000,000. The Stillman, the Mall, Alhambra, the New Euclid, not yet finished, and several other new ones to be erected, are included in the transaction. Messrs. Fred Desberg, E. P. Strong, Joseph Laronge and Mark Greenbaum, representing the Mall, Alhambra and Euclid, have joined their interests with those of Marcus Loew, who controls the Stillman, and these houses will henceforth be operated on the Loew policy, *and will have the advantage of Mr. Loew's wide booking facilities.*

It is expected that a new Company will be formed to handle this chain of theatres, with a minimum capitalization of $4,000,000, which is very moderate, considering the fact that outside of the theatrical interests involved, the realty details present a transfer of $1,000,000, which will include title to the leasehold and realty of the Stillman, Mall, Alhambra and Euclid theatres

SOME of the best informed film men are of the opinion Paramount is already quietly acquiring theatres—with the ultimate object of owning a chain of houses in every city and town from coast to coast—and that the large capital necessary can easily be secured.

Fox is reported to be developing similar plans and to have already acquired several theatres in cities outside the New York zone where he has previously conducted theatres.

A number of men, well known in the financial world who have had money in theatres in various cities for several years and having secured splendid profits on their investments are reported as desirous of increasing their holdings.

So it seems certain, regardless of who does it, that some big interests are sure to get together a chain of houses — unless non-competing exhibitors in each city get together a most powerful chain so that capital will not consider the picture theatre field "Soft."

Each separate exhibitor fighting against a chain *is* "Soft" but 5,000 theatres in one circuit will not be "soft" competition.

We foresaw these conditions two years ago and that was one of the reasons United was formed.

The best way for exhibitors to unite is through United — and do it so quickly — that Big Capital will be scared away *before* it starts—*afterwards* it will be too late.

Capital is always "scary," always looking for easy things, not looking for trouble. NOW is the time for you, Mr. Independent Exhibitor, to MAKE UNITED BIG ENOUGH TO PROTECT YOU; all that is required to safeguard your investment and your future profits is to join United and be a member of THE LARGEST THEATRE CIRCUIT IN THE WORLD.

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who recently resigned as Scenario Editor for Douglas Fairbanks to join our organization. Miss Allen is in constant touch with the many producing companies in Los Angeles and vicinity—is personally acquainted with the buyers of scripts—and thoroughly understands their story-requirements, which are changing from day to day.

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THE MARKET PLACE ON PAGE 713

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Little Trips to Los Angeles Studios

(*Continued from page 772*)

Lloyd Ingraham is directing Lewis Stone in his own company, producing the "The Lincoln Highwayman" from the original Paul Dickey play.

Jack Mower was "all set" to get away on the day before trout season opened—car at door loaded with tackle, grub, blankets, and all, when the 'phone rang, and he had to "demobilize" and rush down to the studio where the director was waiting to start work on a story in which he plays the lead.

John Gilbert has been given a peg at the Brunton studios, and his fedora is now hanging there, for he is being used in a new picture with Sessue Hayakawa for the Haworth Corporation, under the direction of William Worthington. Gilbert is one of the most popular of the young juvenile men on the Coast.

Director George Holt, at Universal, has finished "Wanted for Murder," with Pete Morrison and Magda Lane, and is preparing his next scenario. Holt says he may act in films again, but only when there is a part which suits him and which he has difficulty in filling. He expects, however, to devote the future to directing only.

Claire Du Brey might well be likened unto a comet, for she can be relied upon to be seen in the Fox studio just about so often. Now she is working under the direction of Harry Millarde in a feature with Madlaine Traverse. Miss Du Brey has quite an interesting orbit, and is seen at all times in conjunction with the best stars in the movie firmament.

Henry King is said to be the best director William Russell ever had, which is very nice, indeed. The latest King-Russell feature, "Brass Buttons," was the first Russell picture to go on the screen at the Rivoli Theater, New York's mammoth palace of the silent amusement. The picture is a comedy-drama.

Kathleen Kirkham is supporting Vivian Martin at the Morosco studio. Miss Kirkham is constantly being approached by speaking stage managers, but says she does not care to break the run of successful engagements she has been enjoying in pictures.

On the set at Goldwyn's studios. Madge Kennedy doing a very big scene with a lot of people in the new picture. Everything round silent and hardly a murmur from a soul. Offstage, a property man leans against a flat, while a representative from the East wonders. "How does that director badger keep so quiet?" said the man from Gotham, "Oh, say," answered the knight of hammer and tack, "did you ever see a real newspaper guy lose his head when there was any excitement? This feller used to be a reporter, and I've seen him do all kinds of big stuff, and he always is the same." Badger is known around the studio for his extremely quiet manner.

Ora Carew's first picture for her own company, has been named "A Man's House." All scenes have been made, but Director Walter Wright is doing the last of the tedious cutting work—which always necessitates many hours consistent pouring over script, cutting bench, and miles and miles of film.

James J. Corbett, who is now starring in the Universal serial, "The Midnight Man," stole away from the studio not long ago to the Los Angeles ball park to umpire a benefit game between the Chicago Cubs and the Los Angeles "Angels." William G. McAdoo pitched the first ball, and Douglas Fairbanks caught it, and then the famous duo stepped aside to let their professional brethren do the real work. Not so with "Gentleman Jim." He umpired the entire game without having a single pop bottle hurled at him, and not one "boo" was uttered in the bleachers or grand stand.

Lois Wilson, who will be remembered as Jack Kerrigan's leading lady at Universal, has been secured to play in a big picture with Dustin Farnum, and is already busy on her wardrobe. She is quite elated over being selected to play with the famous actor.

Little Zoe Rae and Lena Baskette, the two clever kiddie actresses of Universal, have been cast for important juvenile roles in support of Mary MacLaren in "The Weaker Vessel," her newest feature production which is now being made under Paul Powell's direction at Universal City.

Tom Santschi, supporting Anita Stewart under Marshall Neilan's direction, worked under Neilan once before in "The Country God Forgot" for Selig. He also acted with him several times. The company goes to San Francisco for a few days to get some city and logging scenes.

Frank Lloyd, the new Goldwyn director, spent the week-end fishing at Catalina Island. Frank had some luck, in fact, he admits that at one time the fish were biting so fast he had to stand behind a tree to bait his hook. When Bill and Dusty Farnum hear of this, Frank will have company on his next trip.

Ann May, the Universal leading lady, went out for a drive the other evening in her newly-purchased "Bearcat" Stutz. Ann put her foot on the gas, and, before she realized it, she was in a section of California she had never seen before. She attempted to hail several autoists who simply rushed past, evidently fearing hold-up men. Finally one stopped, and gave Miss May the necessary directions, and offered to leave his car by the road and drive her home. Miss May admits that this was quite romantic, although she refuses to tell what make of car the "hero" was driving, as that would spoil a perfectly good story.

* * *

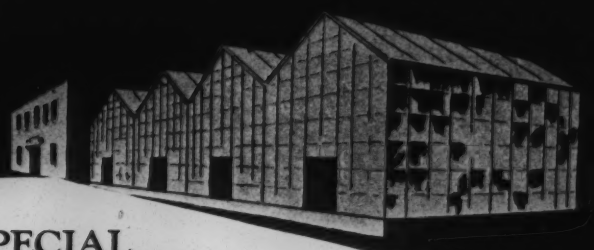
Virginia Pearson Photoplays, Inc., Rents Triangle Studios at Yonkers

The Clara Morris estate, on the heights of Yonkers, has been rented by the Virginia Pearson Photoplays, Inc., from the Triangle Corporation. The private residence is being used as an office building, where the business of the organization is transacted. The sun-parlor has been reserved for the exclusive use of Miss Pearson.

* * *

Henley Sings with Hall

Hobart Henley has formed the Hobart Henley Productions, Inc., and has been signed by Frank G. Hall, president of Independent Sales Corporation, to produce a series of special features for release through the distributing organizations of which Mr. Hall is promoter and chief executive.



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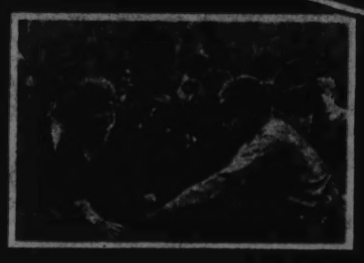

ELMO LINCOLN

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National Association Starts Real Estate Department

The offices of the National Association of the Motion Picture Industry have become so well established as a general clearing house for the film companies, 95 per cent of which are represented in the organization, that it has been decided to establish a real estate department for listing properties offered for lease or sale.

This action has been taken following the many requests received from individuals and companies which are looking for studios, as well as for the benefit of those having property to offer. Definite plans are being worked out by President William A. Brady and Executive Secretary Frederick H. Elliott, and it is proposed to have a complete file of all properties which are on the market, together with detailed descriptions and photographs of the buildings.

• • •

"The Tiger Lily" Is Margarita Fisher's Next

Margarita Fisher has commenced work at the American's Santa Barbara studios on her new production, "The Tiger Lily." This is said to be a vivid, swiftly moving story from the pen of Joseph Franklin Poland. Emory Johnson is appearing opposite Miss Fisher, and the cast includes also George Periclat, J. Barney Sherry, E. Alyn Warren, Mme. Marstini, Beatrice Van and Frank Clark. The production is being directed by George L. Cox.

• • •

To Film "Little Brother of the Rich"

Joseph Merill Patterson's well-known novel, "A Little Brother of the Rich," is be a forthcoming Universal Special Attraction. Lynn Reynolds is now selecting the cast for the production in which Frank Mayo will have the leading juvenile role, and which will star J. Barney Sherry in the older masculine role. The two feminine stars, Kathryn Adams and Lillian Leslie, will share equal honors in the picture.

• • •

Cleveland Exhibitor Guilty of Manslaughter

John Harwood, 7511 Linwood avenue, owner of the 55th Street National Theater, Cleveland, and manager of the Acme Multigraphing Company, of that city, was found guilty of manslaughter for running down and killing Mrs. Mary Ross in November, 1918, by Judge Phillips last Thursday. Harwood has entered an appeal.

• • •

Largest Tank Used by Francis Ford

The largest tank ever used, it is said, for under water scenes in motion pictures will be used by Director Francis Ford, in his serial, "The Mystery of the 13," now being produced. A thrilling fight between two divers, in diving apparatus, and a swimmer, will be one of the thrills of the third episode.

• • •

Cleveland Theater Damaged in May Day Riots

The Strand Theater, Cleveland, was given prominence in the demonstration on May Day, when the big glass entrance doors were smashed by Reds, who were trying to seek refuge from the police in the theater.

IS THAT SO!

A. J. Nelson is exchange manager for the General Film.

John Hammel is lining up a new independent film proposition.

Pete Smith's Liberty Loan "stunts" are keeping Pete on the jump.

"The Veiled Adventure" is the working title of Constance Talmadge's newest picture.

Alice Brady had too much work on hand to join her father, William A. Brady, on his present trip to Europe.

Elaine Hammerstein is at work on a new Select subject with the title yet to be fixed.

Tarkington Baker and other Universal heads had a little feed for the new scribes Monday night and confided some new U plans.

Harry Reichenbach is planning another trip to Europe, expects to get away the latter part of the month.

Harry Hadfield, last year with "The Copperhead" and until recently dramatic director at Camp Sherman, Ohio, has recovered from a severe attack of "flu"' and has accepted a position to direct pictures in California.

Irving Cummings has been placed under contract by Famous Players-Lasky Corporation to appear in pictures made on the Pacific Coast, starting July 1st.

Mary Ten Broeck Hall, mother of Mae Marsh, the film star, was granted a divorce from her husband, William Hall, who was a race track bookmaker, according to testimony.

Garry McGarry will take the war picture, "America's Answer," to the South Sea Islands.

William Chambers, connected with the film department of the American Committee on Public Information and stationed at Mexico City during the war, has been made manager of the Universal exchange in the Mexican capital.

Sydney Markey has recently been reelased from the army. He is planning to go back to the silver sheet. Mr. Markey is well known for his juvenile work.

• • •

Frank E. Woods on Way Here

Frank E. Woods, supervising director for the Famous-Lasky studios, leaves May 7 for a three weeks' New York trip, which will be a combination of vacation, business trip, and social meeting.

• • •

Famous Players-Lasky Obtain Popular Subjects for Screen

Jesse L. Lasky has announced the acquisition for screen presentation of three famous subjects. They are William Gillette's "Too Much Johnson," which will serve as a Bryant Washburn vehicle; Louis Joseph Vance's, "The Black Bag," in which Wallace Reid will be starred; and "Hawthorne of the U.S.A.," further information about which will be forthcoming shortly.

• • •

Fans for Norma Talmadge Fan

A big fan manufacturer has arranged with Joseph M. Schenck to use autographed photographs of Norma Talmadge on three million fans which will be distributed during the summer months to the audiences at all the leading Marcus Loew's theaters from New York to the Coast.

The BIRTH of a RACE

A Photo Dramatic Spectacle That Will Live for Years

Capacity Houses Everywhere

Impersonation by **EVE** DORIS DOSCHER

THE FIRST WOMAN

By the sheer magnitude of its numerous scenes, by the enthralling and absorbing interest of its story, and by its wonderful musical accompaniment, "The Birth of a Race" has proven a photo spectacle that will live for years. The production has been town talk everywhere, with Press comments punctuated by all the commendatory adjectives in the English language.

3 Months in Chicago

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Chicago's Most Exclusive Playhouse—Four Weeks

"Biggest Film Record in Many Moons"—Chicago American

Never has the art of the camera produced more artistic effects.—*Chicago Journal.*

"The Birth of a Race" in construction suggests a composite of "Intolerance" and "Resurrection," and highly more desirable artistically and in point of recitation than the latter.—*Chicago Daily News.*

It is the most elaborate and one of the best staged films ever seen in the city. Hearty approval was given the new spectacular film.—*Pittsburgh Dispatch.*

A lot was invested in the picture, and wisely, for there are scenes of rich beauty.

Beautiful photography rules everywhere and arrives at unexpectedly artistic and discreet scene in the Garden of Eden episode. All of the Biblical and Historical incidents which form the prologue are richly done. The music is effective, descriptive, and entirely original.—*Chicago Herald-Examiner.*

"The Birth of a Race" might modestly say of itself, "I am the Alpha and the Omega, the first and the last, the beginning and the end." And then some.—*Chicago American.*

Absorbing in its dramatic construction, thrilling in its grasp of human impulse.

For a time "The Birth of a Nation" stood unchallenged. In "The Birth of a Race," however, the first named has been matched regardless of where the critic cares to begin. Peer of "Birth of a Nation."—*Davenport Democrat.*

The scope and elaboration of the picture make it one of the most ambitious film offerings ever offered.—*Omaha Herald.*

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